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THE NEW YORK DRAMATIC MIRROR

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KATHERINE NELSON AND ELIZABETH OTTO.

THE NEW YORK DRAMATIC MIRROR

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SOMETHING like a smile has replaced the aspect of reflection upon the managerial face in this metropolis. Better business.

THE non-appearance of a famous prima donna in an interior city the other evening when an audience had expected to hear her was attributed to a sore throat and also to jealousy of a rival singer. This is the season for sore throats, but jealousy has all seasons for its own.

THE literary directorate of the New Theatre has examined 2,000 manuscripts of plays and found but three available. Which is but repeating the experience of other experts who peruse such manuscripts in multitude. Everybody desires to write a play, but few are able to do it.

A CABLE from Rome says that MASCAGNI will receive $100,000 to produce his new opera in New York and conduct it himself. If this be true it need not excite young composers with unreasoning hope. Time was when MASCAGNI went hungry and was generally in ill case. And his fame and rewards, like those of many a genius, have been preceded by hardships the memory of which no present acquisition or prosperity can obliterate.

THE singer's husband who resented a criticism of his wife's vocalism in London by what is legally known as assault and battery upon the critic has apologized. Thus is the vocation of a useful mentor of the arts in a measure vindicated. As the critic had begun a suit for damages, and upon the apology discontinued it, the ancient adage that a man convinced against his will is of the same opinion still would probably apply to the assailant in this case.

THE British Empire Shakespeare Society the other day listened to an address on "Some Aspects of Shakespeare's Dramatic Art and Influence," by F. S. BOAS, who declared that JOHN SHAKESPEARE, the dramatist's father, who afterward became Mayor of Stratford, was described in the records of the borough as "having been fined twelve pence for making a dirt heap in front of his house." Yet this has as close a relation to SHAKESPEARE'S art and influence as some other things with which SHAKESPEARE societies are regaled.

GROWING BETTER.

THERE has been some stagnation in theatrical business in the East, and especially in the larger cities, for the greater part of the season thus far, but there is now every promise of much better returns, and the hope for an increase in receipts from this time to the close of the season that will overcome the results of the earlier quietude seems to be justified.

In other localities there has been less complaint as to the business of theatres, all things considered, and at this time there is a veritable boom in business in the West and the South, promising a season on the whole far in advance of any recent year.

Theatrical operators in the East hardly realize the rapid growth of the West and the transformation in the South as a result of new industries and large crops, a growth and transformation that are reflected in demands for new theatres and a greater variety of the better class of dramatic attractions. While there is evident a steady development in metropolitan centres of the East as to the theatre and its opportunities, the West particularly commands attention as a field of present thrift and prosperity and of greater promise. Its cities grow amazingly and new towns are constantly reaching the theatre stage with expectant and generous populations.

No manager of theatrical enterprises, however, should fall into error as to possibilities anywhere. Business may be growing better in New York, in New England and elsewhere, and it may be booming in a greater part of the West and in the South. But the old habit of managers who formerly seized periods of prosperity as occasions on which to impose inferior or misrepresented attractions upon the simple public is no longer profitable. The public, strange as it may seem, is no longer simple. It knows what it wants, and is equally certain as to what it does not want. The plays and the players that appeal to it come to welcoming audiences and depart in good graces and with profit. The other sort fail, and are mourned only by their promoters.

Many reasons for this new integrity of public taste as to the drama and for the changes that time and circumstances have wrought in the business of amusement have been discussed in THE MIRROR. The whole field of public entertainment is in a changed and changing state. But in a transitional period, when the public looks to-day upon one form of the cheaper amusement with favor and to-morrow changes its mind to the advantage of another form, there seems to have come to it a knowledge of values in strictly dramatic offerings that formerly it did not disclose and a growing habit of patronizing chiefly the better, with no care as to whence inferior offerings come, whither they go, or what becomes of them withal.

A LONDON journal says that "the private theatrical fever rages furiously just now," and in proof cites the fact that one of London's many costumers had orders on a single night to supply dresses and wigs to thirty-four different amateur companies. Meanwhile the London theatres continue more or less in the doldrums. The stagnation in regular theatricals is due to a lack of strong novelties in drama; and the activity of the amateurs would seem to show that if the dramatic instinct cannot be satisfied in the theatres its own voluntary impulse becomes the more pronounced.

THE English Censor has put his ban upon STRAUSS'S opera Salome. It will be interesting to see just how those concerned in the production in London of this opera will go about it to circumvent the Censor. New provisions relating to the Censorship include one that permits production in any case, yet with a possibility that the theatre in which the production is made may lose its license—in a certain contingency. It is safe to say that Salome will be produced in London, for the operatic public in that city probably desires it as strongly as the New York public did. There is a curiosity not closely related to art that controls in such cases.

PERSONAL

WYNDHAM.—Theatregoers are ready to greet Sir Charles Wyndham, who years ago established his reputation as one of the most brilliant interpreters of the old English comedies. In the roles of Charles Surface, Dazzle Rover, and other well-known characters in old English comedy, Sir Charles is a finished player. When he appears at the Empire Theatre in his repertoire of plays, he will find his usual large and friendly audience ready to greet him on his welcome return.

HERNE.—Chrystal Herne's debut this week as the star of Miss Philura is the goal toward which she has been steadily nearing. Miss Herne has been on the stage only ten years, yet in that time she has made a success of many roles. Her first appearance was with her father, the late James A. Herne, in his play Reverend Griffith Davenport, and with him she continued until his death a year later. With E. H. Sothern, Nat Goodwin, and Arthur Byron she developed that histrionic ability which made her a favorite when she appeared with Walker Whiteside in The Melting Pot. As Vera Ravendal, the Christian girl in love with the Jewish boy, Miss Herne was so winsome and sincere that she won her audience at once. Her success in the part determined Liebler and Company to raise her to the dignity of a star.

SAYRE.—Theodore Burt Sayre has seen two of his plays come to production this season. Fiske O'Hara is meeting with success in Mr. Sayre's Wearing of the Green, and his Commanding Officer is now at the Savoy. Mr. Sayre is well-known for his Irish dramas, Tom Moore and the Bold Soger Boy, in both of which Andrew Mack starred, and Chauncey Olcott's three latest successes, Edmund Burke, Eileen Asthore, and O'Neill of Derry.

FAUCHOIS.—Rene Fauchois, the author of Beethoven, which is to be presented at The New Theatre, is not thirty years old. For ten years he has been a student of the theatre, and in order to make a competence while studying the drama, worked as an actor, playing at the Sarah Bernhardt Theatre, Paris, and with Mounet-Sully. In 1902, while employed as an actor, he wrote plays for the Theatre de Poetes, one of which was a five-act play called Louis XVII. This was somewhat crude but showed evidences of genius. Two years later he produced at the Nouveau Theatre The Exodus, a modern play which called him to the attention of students of the drama. Beethoven, a three-act drama written in verse, was his next effort.

CORRIGAN.—By his admirable performance of Larkin Bunce in Cameo Kirby Emmett Corrigan is making his role one of the most prominent in the cast. Mr. Corrigan is sharing the honors with Dustin Farnum, the star. The comedy infused into Cameo Kirby by Mr. Corrigan is broadly humorous but withal dignified. In Mr. Corrigan's interpretation there is nothing offensive or overdone, an unusual circumstance in a character of comic relief. Mr. Corrigan has played all kinds of parts. Making his debut on the stage at the age of fourteen he worked his way up through the ranks to the position of star of Keegan's Pal, which closed only a few weeks ago. The play, not the acting, was at fault. With Nat Goodwin and William Terriss, in stock companies in Denver, Chicago and Montreal, he has been trained. From Rip Van Winkle to Charley's Aunt, in which he impersonated the aunt, and as the villains of In Missouri and The Prisoner of Zenda, Mr. Corrigan ran the gamut of versatility, but, judging from his excellent work as the comedy-furnisher of Cameo Kirby, Mr. Corrigan's forte is comedy.

AINLEY.—Henry Ainley, one of London's most popular leading men—an actor of the type that formerly excited the matinee girl—read a paper before the London Playgoers' Club the other day on "Actors and Their Relations with the Public," in which he deprecated irrelevant publicity as to players, whose private concerns he held should be respected.

The Usher

"I received quite a shock not long ago," observed one of the minor dramatists, "when an actress who had accepted a play of mine for production in the South and West informed me that she was absolutely indifferent to the prominence given to other characters in the play. She had none of the common vanity of other stars who wanted every part but her own cut down to the bone. She was content to rely on her own ability to monopolize the interest that the play might inspire.

"'By Jove!' I said, 'here's a real phenom.' Every star I ever had dealings with wanted to 'hog' the good lines and trump every situation. As near as possible you have to write a monologue to suit the average star, and here was one free from the constitutional greed of her kind.

"The explanation came when the play was produced. Every member of her company was so bad that she shone by contrast and would have been the 'star' if she had played the chambermaid.

"Oh, I tell you, you can't get ahead of them."

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"In trying to account for the failure of so many plays," continued the minor playwright, "I believe from experience that failure is due in many cases to over-much star in our plays. The star is always on the stage, always talking and always in the foreground. Now, in real life, the greatest bore is the person who is always monopolising the conversation. How soon we grow tired of the most brilliant, the most favored individual, who is always thrusting himself forward. How much more interesting is this same brilliant person in various stages of obscuration—who doesn't know it all and isn't the hero of every incident that chances to arise.

"The same rule applies to the theatre. But, alas, we are in the infantile stage of our intellectual development. We do not resent this intrusion upon our attention. We applaud to the echo every silly contrivance of the playwright to thrust the irrepressible star into the foreground. And for no reason other than politeness. Americans are the most polite people in the world in their attitude toward actors. That's why the comedy-critics of the daily press exercise an influence altogether out of keeping with their ability. We leave them to do what we are too polite to do ourselves. We do not hiss, throw sheeps' trotters at our actors, nor 'booh' them. I wish we did hiss and 'booh' once in a while. It would take the conceit out of some of our stars. It would reduce a few of them to asterisks. It would give the playwright a chance to write plays instead of monologues.

"Some day we shall arrive at this stage of development and get down to a normal basis."

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One of the most generously-abused words in our vernacular is "hospitable" and its antonym. Two well-known players this season accented it on the second syllable, when the best and only permissible usage demands the accentuation on the first. And now comes Dustin Farnum in Cameo Kirby and repeats the offense.

And this is not the only word that fares inhospitably at the hands of our players. Arnold Daly in Know Thyself puts the true Dublin finish to words with the sharp sound of "i" and says "carcumstinces" and "lar-r-n." There is an opportune opening for a successor to the late Alfred Ayres who will exercise a critical supervision over the English language as she is spoke on the New York stage.

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And one of the most reprehensible practices noticed in almost every current performance in New York is indulged in by more or less inexperienced players, that of gazing into space with a vacuous expression when they are telling something that is supposed to be very near their hearts.

Whenever they have ten lines to speak about something real sad, they turn their heads away from their interlocutor, wrinkle up their brows, assume a look of pain, clasp their hands and gaze at an imaginary object beyond the footlights with a blank expression of madonna-like resignation. Usually they are young heroines, but some young heroes are guilty of the same offense.

It is all very pretty in theory, but when an old player puts it into practice—seldom though it may be—the effect is quite different. The old player seems to focus his mental gaze with unwavering directness on somebody in the audience; but you may be sure he never lets his gaze dwell there for any length of time. He has other business with his eyes. In real life we tell a story with our eyes on our vis-a-vis or, in extremely melancholy circumstances, lower them. But this popular practice of making sheep's eyes at nothing almost invariably betrays a vacuous mind.

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"There is a great difference in the demands of the patrons of popular-priced stock in the last two seasons," writes Harry A. March, of Canton, O., manager of the Nancy Boyer and the American Stock companies. "The wane of melodrama has been gradual but certain, and even our Saturday night audiences demand more than they ever did in the way of rational dramatic performances.

"It used to be that any hodge-podge was considered suitable for Saturday night, either with or without production, and it went," adds Mr. March. "Now audiences are more discriminating and we, in company with all good stock organizations, are giving good plays all week and not slighting the closing performance. There is little real shoot-'em-and-stick-'em melodrama in our list of plays to-day. The daintier and cleaner dramas and comedies are now demanded, with a classic or something bordering on the legitimate on Saturday afternoon or on Friday night. With Nancy Boyer we are giving a special performance of A Doll's House as a matinee, this being the one Ibsen play which every woman thinks she understands in motive at least. The Bells is also winning many friends, it being Mr. Testa's feature bill, while the clean comedies like Sweet Clover, The Woman's Hour and The Girl from Out Yonder please by their sweetness and their heart appeal.

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"The personnel of our audiences has improved remarkably under this selection of plays," continues Mr. March, "and it is no uncommon thing to have people advise you that your performances are much better than the average drama presented at high prices in the one-night stands. It is this belief which is hurting the one-night stand business—so many managers are giving such inferior productions, plays and companies, that they do not compare favorably with the offerings of popular-priced stock companies. The rougher element, which formerly patronized popular-priced stock companies, now find much to their liking in moving pictures and dime vaudeville, while, by the same token, our patronage among the more intelligent patrons increases accordingly. To this end we find that our advertising in THE MIRROR is of much value, putting us in touch with the better class of people everywhere and with the higher grade managers and circuits. No single element has contributed more to our rapid advancement than has our card in THE MIRROR, with our secondary advertising in its columns. I believe every other stock company manager will find THE MIRROR columns popular, and I hope all will give them a fair trial in a long time contract."

Mr. March's view of conditions is interesting, and it presents facts that should be considered by managers who seek to compete with these traveling stock companies, which in many cases are fine organizations cleverly managed. As to THE MIRROR as an advertising medium, Dr. March's experience with it is like the experiences of others.

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At a recent sale at Anderson's in this city a copy of Coleridge's Tragedy, Remorse, published in London in 1813, was knocked down.

It contained an inserted letter written before the production of the play by Elliston, who played Alvar in the tragedy, and who ventured this:

Coleridge's Tragedy will, I should suppose, grace Our Boards by the latter part of next week. It is so well written in particular parts that I trust its interest will keep it in favor with the Town, but there is so great a difference between the delight we experience in our Closet Reading and the Public Exhibition of the same Work, that it is impossible to give any decided opinion upon the probable success of any untried Drama.

And this but records a fact that survives with humanity. The pleasure that may be enjoyed in the reading of a play furnishes no token of its value or reception on the Boards.

A STAR SUPPORTING A STAR.

It is seldom that in a large Broadway production a star is found in support of a star. In years past, to be sure, there were many such instances, like Barrett supporting Booth; and it does occur occasionally in these latter days.

During the current season a notable example of this dual appeal to the public has been seen in Harry Corson Clarke, who is shown above in the character of Count Hochstetter and who has scored a remarkable success in support of Sam Bernard in The Girl and the Wizard.

Five well-known character actors had been chosen to play this distinctly character role, and all five had failed to make of the part all that the lines called for, when Mr. Clarke, best known as a comedian, was called upon. In a night he had sprung into new prominence, and the critics of the daily and theatrical press united in praise of his work.

For many years the name of Harry Corson Clarke has been held in great esteem by theatregoers in the Middle and Far West, and few stars have as large a following in that territory as he has, and in recent seasons Mr. Clarke has won a like popularity in New York.

THE FAMILY OF LEMAITRE.

Through an error of journalism—and such errors seem to be common to all countries—it was announced in several French newspapers recently that Madame Frederick Lemaitre, relict of the famous actor, had just died. In truth, the deceased was a daughter-in-law of Lemaitre, whose wife was Mlle. Halligmer, of the Théâtre Ambigu. They were married when Lemaitre was twenty-six years old, and the fruits of the union were four children—Frederick, born in 1827, Caroline in 1828, Charles in 1830, and Napoleon in 1833. The eldest son became an actor and also a director, and Charles also appeared at the Ambigu, the Gaîté, and the Porte-St.-Martin. Charles wrote several plays, and finally committed suicide in 1870. Napoleon, who died of a pulmonary disorder in 1884, tried the stage, but without success. The daughter was never on the stage.

CURTAIN FOR ALICE LAVIGNE.

Alice Lavigne died in Paris recently, after a brilliant career on the French stage, followed by thirteen years of torturing pain on a sickbed. She had the reputation of having played a thousand servant maids, and that no two were alike. Some critics held her to be the funniest woman on the stage. She joined the Palais Royal troupe in 1879. All Paris began to talk about her the next year, when she played Gudule in Le Ménage Popincourt. With eyes of blue-gray, described as resembling lotto counters, she made an appearance that let loose a shout of laughter. Toward the end of her days she was blind, but her good humor never deserted her. Her last word was "Curtain."

AN INTERESTING CONTRACT.

The German Actors' Association is a strong body formed on the lines of unionism. A syndicate of bankers in Berlin is said to have been formed to erect in that city a new theatre, the management of which is to be given to Willy Grunwald, a member of the Actors' Association. The contract under which actors are to be engaged for this enterprise provides, first, for engagement of not less than a year's duration; second, no salaries of less than $25 per week; third, all costumes to be found by the management; fourth, a clause for sickness insurance; and fifth, participation by all employes in a share of the net profits.

A SMART IDEA.

Lila Field, the novelist, will present plays at matinees at the houses of the London aristocracy during the season. This venture is under the immediate patronage of Princess Christian of Schleswig-Holstein. At these matinees original plays will be produced. They have all been written to suit the limitations of the different stages which will have to be erected at the various houses, but as they will be acted by amateurs it would seem that other limitations should be provided for. However, the scheme shows the growing popularity of the drama in certain circumstances in London.

A STATUETTE BY BERNHARDT.

A marble statuette, entitled "Ophelia," signed by Sarah Bernhardt, was sold in the Rue Drouot, Paris, a few days ago for $225.

The Matinee Girl

IT is a shock to see Odette in The Lily after seeing Nance O'Neil, and a shock to see Nance O'Neil after seeing Odette, though the seeing Nance O'Neil is more easily borne.

Odette's face is pallid. Her features are pinched. Her hair is drawn tightly back in straight, unbecoming bands. Her gown has the square cut and awkward folds of a village dressmaker's product, and its colors are cold gray and "old ladies'" purple. Her eyes are brown and long and narrow and infinitely sad. Her movements are those of one who is only in part alive, and that solely upon the surface.

Nance O'Neil's face has the pink and white of health. Her features are the noble sort we see far oftener in museums of fine art and in sculptors' studios than on the streets or even on the stage. Her hair, soft and thick and blonde, lies about the top of her head in the fashionable coronet. She wears when at home the yellow silk petticoat and gorgeously embroidered mandarin coat of a Chinese costume, a taste she imbibed in the Orient on her trip around the world.

Her eyes are large and round and blue, with the roundness of a child's and the depth of a woman's, and they laugh as merrily as any boarding school maid's. Her movements are stately, as becomes a woman of such splendid height, but they are girlishly impulsive, too, and one is no more impressed with the quiet power of her than with her exceeding aliveness. There is the distance of a world's width between the Odette of the play and Nance O'Neil, the player.

So marvelous was this contrast that when Miss O'Neil appeared at the dress rehearsal David Belasco sustained a shock, too. He watched the strange, quiet creature slipping noiselessly about the stage, and it was not until the rehearsal of the first act was pronounced complete that he came to her and said: "Your make-up is perfect—terribly perfect."

So far does the artist overtower the woman in Nance O'Neil that she looks with round eyes of surprise at any one who asks her whether the sacrifice of her beauty to the pallid commonplaceness of the part was not a great one.

"Not at all. The part requires it," is her sufficient answer. "People asked me the same about Meg Merriles. Meg Merriles had to be old and ugly. When I played Queen Elizabeth she was seventy in the last act, and I made her look seventy, of course."

That "of course" admitted no argument. It was the artist's last word. Two beautiful young women, but no younger nor more beautiful than Nance O'Neil, have marred their performance of the mother of grown-ups by insisting upon looking as young as and lovelier than their children. What answer could they make to the "of course" of this unvain woman? Nothing stronger nor more satisfying than the barricade of the defenseless "because."

The Matinee Girl reminded Miss O'Neil that Odette was young as young women go in these days of the protracted zenith of women's lives. "Yes, but circumstances had made her old. She knew it was all over for her, that so far as life went, for her it was done. Remember how much alone she was. That was an appalling line of hers: 'The solitude that strangles the soul!'"

About the same age as this faded remnant of a woman she plays, Nance O'Neil is herself most vividly alive, drinking thirstily from the brimming cup life offers her. Four years ago, when I met her first, she had an Oriental background. She surrounded herself with the brilliant silk garments, the loose shuffling shoes, even the handmaiden of Japan. She has them still. A little brown woman, Matsu, opens the door and obliterates herself as completely as Odette tries to do in the play. Miss O'Neil explains that Matsu means "pine tree." A saucy, snub-nosed dog casts the eye of suspicion upon any visitor until she has removed her hat. After that he is mellow and hospitable. Shiro (the name means "white") disapproves of hats. His long line of ancestors was unaccustomed to them.

There is a Japanese polysyllable that signifies "My dream come true." Nance O'Neil when she signed her long term contract with Mr. Belasco, translated the word for him. "This is my dream come true," she said. "A year ago I went to the Belasco Theatre to see George Arliss in The Devil. While we were making our way through the lobby I said to the friend who was with me, 'I don't even know Mr. Belasco, but I have a feeling that some time I shall be connected with all this.'" Last Summer while she was "inviting her soul" in Nottingham a cable came to her: "When do you come to New York?—David Belasco."

That cable she has pasted beneath her manager's photograph in her dressing-room.

"It is curious that I should be playing in a French setting," said Miss O'Neil, "for I adore France. It is my enthusiasm, as once the Orient was. Once if I had had the chance to be born again I should have asked to be a South Sea Islander. Now I should want to be reborn a Parisienne. I love the finesse, the art, the finish of life in Paris."

Success has come as in a blinding flash to Nance O'Neil. Happiness is always close to success for the ambitious. I asked her whether success and happiness lay before Odette, as the curtain falls upon her pouring coffee.

"As she goes out into the world with Christiane she will get a reflection from her sister's happiness," she answered, "but it will not be her own. Oh, no, she never finds happiness with Husar. I wonder why people feel that? Odette is one of the few women who remain true to a memory forever."

Dustin Farnum's smile is his fortune. It is fashionable to discount beauty in male players, and to speak of their pulchritude is to make the actors of to-day shift their feet and blush miserably, and even the matinee girls are becoming so sophisticated that a man's conception of his role means far more to them than his eyes.

Dustin Farnum is what remains of a vanishing type, the actor possessing a romantic beauty. His eyes, large and soft as a woman's, his facial contour, his features, have that noble and somewhat conscious beauty we see in portraits of another and more graceful age. Probably the years will blanket that beauty in flesh. There is faint prescience already of such a catastrophe. But his smile will remain, tender, half-roguish, wholly old-fashioned. A portrait maker should perpetuate that smile, as one of the graces that survived in a utilitarian age. White Whiskers, seeing Cameo Kirby with me at the last matinee, said: "Dustin Farnum is not merely handsome. His face is as beautiful as Edwin Booth's."

The office boy at a formidable firm of managers looked up with dazed eyes as a haughty actor spun him toplike out of his path, which is the way that Joseph Kilgour used to enter managers' offices.

I murmured something commonplace, designed to be sympathetic.

"'S all right," murmured the guardian of the gate. "It's things like this that make a job a job."

Charles Klein has written another purposeful play. There is no more serious playwright than the author of The Lion and the Mouse and The Third Degree. Mr. Klein has a keen sense of the abuses that lurk in life, and there is no play of his that does not tilt at them. He proposes in the remote years to take a grandchild on his knees and stroking the youngster's curls, say:

"Listen to the achievements of your grandsire, little one. Your grandpapa made a living, even a fortune, from his plays, but at the same time he turned a searchlight upon the dark places. Critics told me my plays were clinical. I answered, 'I will show you Missourians that I can teach and amuse at the same time. I saw that rich criminals sought and sometimes got the protection of the law. I proved it to the Public in The District Attorney. I found that the public prints are all that will keep those American robber barons called millionaires at bay. I showed that in The Lion and the Mouse. I discovered that suspects were harassed into false confessions by the police. I exposed that evil in The Third Degree. I knew that the phrase "the next of kin" covered some atrocities committed in the name of relationship. This I proved in my play of that name.'"

For twenty-five years it has been the habit of American actors and actresses to refer to Modjeska as "Madame." Not as "the madame" which might in our democracy seemed tainted with irony, but just "Madame." The title has implied in the tone of its utterance a compromise between love of the woman and respect for the artist. There has never been any doubt as to who was meant when these questions have been asked in professional circles: "Wasn't she with Madame?" "Do you go with Madame next season?" "Will Madame do anything new this year?" Indeed I have sometimes thought if it were possible to apply the word seriously in this country that "Madame" would have given way to "Her Majesty."

She was always guarded against the unrestrained American manner. It seemed to affect her as it did the Spaniards at San Juan Hill, who exclaimed: "They tried to catch us with their hands." Madame was frequently seen listening with apparent intent to a story one of the adoring members of her company would be telling her, and when the relator, eager to make the point of the tale, pressed forward, by an almost imperceptible movement, the great lady would step backward and hold herself aloof.

One thing is certain. There is no human contact so trying in its personal disclosures as the enforced familiarity in a theatrical company during a tour of one night stands. In addition to the fretting irregularities of travel, if the company, like Modjeska's, is organized for a numerous repertoire there are plays to be newly cast, and inevitably, some of the actors will feel disappointed at their assignments. It cannot be recalled that the spleen thus engendered ever spoke except in respectful asides of "Madame."

Nervous, keen, excitable, expedient, gentle and faithful, Count Bozenta, her husband, was always on guard for his lady of the tower. The diplomacy to which he was trained in far off Warsaw and his art of paying compliments, turned away wrath and maintained the supremacy of the graces.

Once when the Count was much wrought up because of the bad service of a second-class railroad, and he feared that our delayed train would fail to reach the place where we were to appear that evening, remarks were made upon the self-containment of Madame. "Oh," she said, "I used to be that way myself, until one day I realized how ridiculous it must be to see two of us jumping about so impatiently. And, besides, we never gained anything by it. I knew Mr. Bozenta could not change his ways so I changed mine."

These are among the entertaining bits under the title of "On Tour with Modjeska" which Howard Kyle, once her leading man, contributes to the current number of *The Metropolitan Magazine*. Also this: "It was then that the Countess Bozenta Chlapowski, who had been as Helene Modrzejewska, Poland's leading actress, went to San Francisco in quest of a professional engagement. She gave the last act of 'Adrienne Le Couvrier' for John B. McCullough, who was at that time manager of the California Theatre, with Barton Hill as his associate in charge of the stage. The trial performance was private. McCullough was so well pleased that he told the actress if she would learn the part in English he would give her an opening. To this she agreed and at the end of six months she was ready to begin her English speaking career."

Jane Cowl was the victim that turned. On the opening night of The Easiest Way, when Miss Cowl was merely playing "A voice from without," and made no appearance on the stage, having finished her vocalizing in the first act, she joined her husband in a box to watch the play from the front.

Although the first night of any play is a tense occasion, and although David Belasco pays the penalty of his anxiety by a week of neuralgia after every production, he relaxed sufficiently on this to hatch a plot against Miss Cowl.

While Miss Cowl sat staring at the fallen curtain, moved to tears by the power of the play, a scrawled note was handed her.

"You are adorable, incomparable. Can't you get rid of that dub you're with and come out to supper with me? I'll be waiting at the stage door and wearing a blue tie. A Yale Boy."

Miss Cowl handed the note to her husband and turned a haughty shoulder upon the audience that doubtless included the insolent Him. But as she turned a great light broke upon her. For gazing through the curtain was a brown, melancholy eye, the eye of the manager.

She saw. She knew. And unwrapping the tissue paper that covered the bouquet that accompanied the note she laid the mangy, artificial flowers redolent of the "prop" room, on the railing of the box, and there it remained to grate upon the artistic sensitiveness of the fashionable New Haven audience, and the protesting sensibilities of the manager whose joke had rebounded, hitting him squarely in the eye and nose.

An English friend of Marie Tempest's peered through his monocle at the Christmas wreaths decorating the windows of her hotel. "When does the cortege pass?" he inquired.

THE MATINEE GIRL.

THE KING OF CADONIA.

Frank Daniels' engagement in The Belle of Britanny at Daly's Theatre will end Jan. 8. The following Monday The King of Cadonia will bring Marguerite Clark into that theatre as a star. William Norris will be featured. Others in the company are Robert Dempster, William Danforth, Melville Stewart, Clara Palmer and Zelda Sears. The King of Cadonia is an English musical comedy, book by Frederick Lonsdale, lyrics by Adrian Ross, and music by Sidney Jones. Additional musical numbers have been contributed by Jerome Kern.

THE CENTURY THEATRE CLUB.

The meeting of the Century Theatre Club, held Wednesday afternoon, Dec. 29, in the Hotel Astor, was devoted entirely to Grand Opera. A large gathering was disappointed that Andreas Dippel, who had promised to speak on "Conditions of Grand Opera in America," was unexpectedly called to Chicago. In his absence Adelaide Gescheidt, chairman of the meeting, read Mr. Dippel's notes. David Bispham contributed his ideas on opera in English and also sang. Others who appeared on the program were Landra Scuri in a piano solo, and Mrs. Beatrice Fine, Charles Kitchell, and Gwilym Miles in vocal selections.

THE JOLLY BACHELORS.

Lew Fields' new musical production, The Jolly Bachelors, will open at the Broadway Theatre, Thursday evening. The new production is by Glen MacDonough and Raymond Hubbell, who were responsible for The Midnight Sons, and is staged by Ned Wayburn. In the production are two hundred people, among whom are Stella Mayhew, Elizabeth Brice, Josie Sadlier, Tessy Siegrist, Nellie Lynch, Gertrude Vanderbilt, Jack Norworth, Al Leach, Walter Percival, Lionel Walsh, Robert L. Dailey, Nat Fields, Billie Taylor, Harry Lehman, and Lew Fullerton.

REFLECTIONS.

Al H. Wilson, the German dialect singing comedian, who is this season starring in Mets in Ireland, has just finished a most successful tour of the important Southern cities. During the next few weeks Mr. Wilson will fill engagements in nearby cities, reaching New York later in the season. His manager, Sidney R. Ellis, has renewed his contract with Mr. Wilson for another term of years.

When Chauncey Olcott comes to the Academy of Music on Jan. 24 for an engagement of two weeks, he will be seen for the first time here in Ragged Robin, a romantic Irish drama by Rida Johnson Young and Rita Olcott. This season Mr. Olcott is in better voice than ever, and as usual his songs are a feature of the performance. Manager Augustus Pitou has given the play a pretentious production with elaborate scenery and costumes.

Katherine Kaelred, who has been playing the Vampire Woman in A Fool There Was, ended her engagement with that company, Jan. 1.

Joseph E. Howard, composer of the music of The Goddess of Liberty and producer of that musical play, directed Friday night's performance of the piece.

A divorce was granted to Bessie Harte-Heald, from Frank E. Heald, by Judge Vernon Davis, in New York City on Dec. 22.

The name of Ed C. McClure was omitted from the item concerning the theatre fire at Giltner, Neb., on Dec. 9, in which the property of The Farmer's Daughter company was destroyed. Mr. McClure was handling the advance work and was billing Oxford, Neb., when learning of the fire. Mr. McClure accompanied the company to Chicago, and is now at his home in Beardstown, Ill.

Two hundred children from the Presentation Day Nursery attended the matinee of Cinderella at the Carnegie Lyceum, Dec. 27, as guests of Edward E. Rice, producer of the fairy extravaganza.

Sousa gave his last New York concert of this season at the Hippodrome Sunday night.

Annie Ward Tiffany denies the published statement that she and C. H. Greene, her former husband, are to remarry.

James W. Castle received a number of Christmas presents from the different companies under his management. Among them is a watch charm, a Knight of Columbus emblem, of which order he is a member, and also a very useful traveling bag. The former was a gift from the Central Company and the latter, from the Southern Company. This, they explain, is to show their appreciation of full salaries the week before Christmas.

George D. Baker, who has been playing Grenfall Lorry with the Southern Graustark company while Maurice E. Brierre, Jr., has been at home ill in New Orleans, has returned to New York.

Baker and Castle's production of In the Bishop's Carriage opened to the largest matinee of the season at Worcester on Monday, Dec. 27, and the sale for the week was big.

Florence Fisher succeeded Chrystal Herne in the part of Vera Ravendal in The Melting Pot at the Comedy Theatre, Tuesday evening, Dec. 28. Miss Herne begins her starring tour in Miss Philura this week.

Norman Tharp, who is with Arnold Daly in Know Thyself, has been engaged by Charles Frohman.

Der Floh im Ohr (The Flea in the Ear) by Georges Feydeau was given at the Irving Place Theatre for the first time Wednesday evening, Dec. 28.

Judge Davis granted Mrs. Alice V. McAloon an interlocutory decree of divorce from her husband, William A. McAloon, better known as Andrew Mack, and the custody of their twenty-year-old son, in the Supreme Court, Dec. 28.

Kitty Cheatham appeared at the Lyceum Theatre Monday afternoon, Dec. 27 in a holiday recital of songs and stories. She sang a new group of songs called "Songs About Beasts." Yesterday afternoon Miss Cheatham again appeared in a programme which included a repetition of Oscar Wilde's symbolic story, "The Happy Prince," with incidental music by Liza Lehmann.

Beatrice Worth is this season under the management of Vaughan Glaser, playing Edna Earl in one of his St. Elmo companies.

Countess Elsie de Tourney, who will be remembered for her seven years' successful presentation of Mary Stuart, Queen of Scots, has been staying with her son Cecil at Lakewood, this Winter. Her son will be remembered as the mascot of the last Actors' Fund fair. Madame de Tourney is looking forward to an opportunity to return to her profession when a proper vehicle presents itself, and her many friends will welcome her return to the stage, remembering her artistic work when last before the public.

Enid May Jackson, leading woman of the Fulton Stock company, has been seriously ill in her apartments at the Southern, Fort Smith, Ark., but will be able to resume work in a short time.

The Southern Human Hearts Company closed their season Dec. 25 in Wichita Falls, Texas. Leonard Delmore will manage the Opera House in Port Arthur, Texas. Mr. Tapley, Miss Hurdis and baby, Tiney, left for New York City. Misses Banks and Racey, Chicago; Mr. and Mrs. Elliott, St. Louis; Messrs. Wright, Goldberg and McCowen, Fort Worth, Texas.

THE PLAYS OF THE WEEK

To be reviewed next week:

YOUR HUMBLE SERVANT.....Garrick
JOLLY BACHELORS.....Broadway
OLIVE LATIMER'S HUSBAND.....Hackett

Savoy—The Commanding Officer.

Melodrama in four acts by Theodore Burt Sayre. Produced Dec. 27. (Daniel Frohman, manager.)

Colonel Richard Archer ..... Charles Millward
Major Abner Bingham ..... Frederick Watson
Lieutenant Waring ..... Robert T. Haines
Lieutenant Hammond ..... Edward Martindel
Lieutenant Billings ..... John Junior
Dr. O'Connell ..... George Riddell
Brent Lindsay ..... Charles Lane
Sheriff Baker ..... George C. Staley
Floyd Carroll ..... Isabel Irving
Belle Archer ..... Gertrude Dallas
Mrs. Bingham ..... Rosa Rand
Gwendolen Bingham ..... Phyllis Sherwood
Mary ..... Edna Bern

In recent years the term melodrama has been associated with thrilling situations of an almost impossible character. The buzz-saw, from which the heroine pulls the hero, the hero's desperate escape on horseback across a dangerous chasm, and the pursuit of the hero and heroine by the villain from New York city to Alaska and then back to New York by way of the Sahara Desert loom up in the mind at the word melodrama. Though The Commanding Officer must be catalogued as a melodrama, it is not in the class of the plays described above. To be sure the hero, the heroine, and the villain are present, but the heroine does not wear white, the red-costumed "villainess" is absent, and the unities of time, place, and action are fairly well followed. Of "tight" places there are many, but the situations are not exaggerated. The Commanding Officer is melodrama at its best.

Out of pique toward her husband, who had left her in anger, and for her own amusement, Belle Archer, wife of Colonel Archer, of the Fort Butler, Nev., army post, resumed in her husband's absence an innocent flirtation with her former suitor, Brent Lindsay. Her indiscretion nearly ruined her own reputation and that of her friend, Floyd Carroll. Among Miss Carroll's many suitors at the post was Lieutenant Waring, a contemptible person, who had secured a picture of Lindsay in the act of kissing Mrs. Archer. By his threat to expose the picture he tried, unsuccessfully to persuade Miss Carroll, who he knew would do her utmost to protect Mrs. Archer's reputation, to marry him. Failing in this, he sold the film to Lindsay for $2,000, with which to make good his speculations in Wall Street. Lindsay, perceiving that his attentions to Mrs. Archer could never be successful, promised to hand the film over to her if she would come to his room at 2 o'clock in the morning. At the same time Waring was to be at Lindsay's room to get his money. Mrs. Archer, dressed in her husband's uniform, made an unsuccessful attempt to reach Lindsay's room. Waring kept his appointment and during the interview killed Lindsay. The following morning several persons testified that they had seen a man in uniform leave Lindsay's house. About the same time the shadows of two persons, a man in uniform and a woman, had been seen on the curtain in Miss Carroll's room. Evidently two men from the post had been in town the night of the murder. On investigation Lieutenant Waring and Lieutenant Hammond were proved absent from their quarters that night. The task before the sheriff was to learn which man was with Miss Carroll, for the other was beyond a doubt the murderer. The truth is that Mrs. Archer, on returning from her unsuccessful hunt for Lindsay's room, had entered Miss Carroll's room. It was her shadow that appeared to be that of a man in uniform. Hammond had been in town at the request of Miss Carroll, who loved him, to follow and protect Mrs. Archer. Waring, as has been said, was the real criminal, but denied his guilt. Hammond refused, even at the cost of his life, to compromise his sweetheart by accepting the subterfuge of claiming to have been in her room, but Waring eagerly grasped this opportunity of clearing himself. Everything appeared against Hammond, till an old sweetheart of Lindsay's, who had been hiding in Lindsay's room, came forward and gave her account of the affair. To protect the reputation of Mrs. Archer, whose indiscretion had already been related to her husband, the authorities determined to banish Waring to Japan and thus end the case. Mr. and Mrs. Archer were reconciled and Miss Carroll and Lieutenant Hammond announced their engagement.

In The Commanding Officer Mr. Sayre has written an interesting and well-knit play. With plenty of dramatic situations, thrilling climaxes, and yet perfectly logical developments the play is a fairly good entertainment. If Mr. Sayre meant to point a moral it is the warning not to play with fire, but such a moral, if it exists, is subordinate to his exposition of loyal friendship. The question arises whether a woman would sacrifice everything, even her reputation, to save her dearest girl friend and her lover. There can be no question of woman's extreme sacrifices for her children's welfare, but opinion would be divided as to the extent of her loyalty toward friends. However, Isabel Irving's interpretation of the role of Floyd Carroll would almost convince the most skeptical that Mr. Sayre's opinion is correct.

In a cast, noteworthy for its excellence, Miss Irving overshadows her fellow players. In Mr. Sayre's play there are not many lines of striking comedy, but Miss Irving's manner of delivering her lines, her little grunts of doubt, her teasing bits of flirtation, and so many unconsciously clever caprices, which cannot be described, cause her to stand out more prominently than her comrades in enlivening the play. In her lighter acting she is more successful than in her heavy speeches. As a commedienne Miss Irving is delightful, but as a troubled woman she is rather shallow. In a role which never has the sympathy of the audience Robert Haines does well. He makes a good villain, but as a romantic lover he is more pleasing. Mr. Haines is a good actor, whom his admirers prefer to see in a pleasing role. Edward Martindel was a successful lover both in appearance and acting. His love scene with Miss Irving was free from the usual gush of sentimentality and yet was strong. Charles Millward maintained his excellent record as an actor, though he added nothing to that record. All the other roles were capably handled by reputable players.

New Theatre—Liz the Mother and Don.

Play in Three Acts by Rudolf Besier. Produced Dec. 30. (New Theatre Management.)

Mrs. Bonnington .... Mrs. H. Otis Dellenbaugh
Canon Bonnington ..... E. M. Holland
Mrs. Sinclair ..... Beverley Sitgreaves
Ann Sinclair ..... Leah Bateman-Hunter
General Sinclair ..... William McVay
Fanny ..... Margaret Fareleigh
Stephen Bonnington ..... Matheson Lang
Elizabeth Thompsett ..... Thais Lawton
Albert Thompsett ..... Louis Calvert

The comedy has the charm of novelty and was delightfully played. It proved a popular success at the Haymarket Theatre, London, and brought Mr. Besier his first fame.

Stephen Bonnington is the son of Canon Bonnington, of Oldwick Rectory, and of a fond and indulgent mother, who imagines that Stephen can do no wrong. The young man is a poet and dreamer, of quixotic inspirations, which is why he is spoken of as Don. He is momentarily expected home from London, and when the curtain rises his arrival is anxiously awaited by his doting mother and his sweetheart, Ann, who has just arrived with her father and mother to give him welcome. A letter is read from Albert Thompsett, an odd mixture of commercialism and religion, apprising the Canon that Stephen has run away with Thompsett's wife, and full soon Stephen arrives, bringing Elizabeth Thompsett with him. She is a frightened, pale-faced, fluttering little thing, and so ill that the hair-brained Stephen, all sympathy, insists on putting her to bed in his room and having his mother nurse her.

Their arrival creates a domestic earthquake and Ann's father, a choleric old campaigner, insists on leaving the house and taking his wife and daughter with him. Only the mother and Ann are willing to listen to Stephen's explanation. This consists simply of a recital that Stephen, moved by Elizabeth Thompsett's account of her unhappiness as Thompsett's wife—she was once Mrs. Bonnington's companion—took it upon himself to remove her from her home during Thompsett's absence and to pass the night at a hotel in her room, rubbing her head and consoling her in her distress. But he left a letter for Thompsett apprising him of his action and informing him of his destination.

Thompsett accordingly arrives in search of his wife. The Canon and the mother resort to shifts to forestall a meeting between the two men, but Stephen faces the irate husband, defies him to use the revolver he levels at his heart, and soon persuades every one of the honesty of his erratic conduct in playing the part of a chivalrous knight sans fear and sans reproach, so that even the husband is convinced of his innocence and made to see that he must grant concessions to Elizabeth in order to regain her love. Elizabeth, who confesses having secretly loved Stephen, returns to Thompsett and Stephen gets Ann.

The theme is unique, and is well developed in a quiet manner, with many quaint touches of humor, suggesting the tea-cup and saucer school of comedy. The charm consists in the embellishing character sketches, first of the honest, chivalrous but paradoxical Stephen, unconscious of guilt and animated only by the purest motives of philanthropy in his disregard of social prejudices; next, of the mother, carrying her belief in her son's infallible goodness to the extreme of eccentric trustfulness; again, the grizzled old General Sinclair, blustering and threatening, but subsiding at a word of command from his wife, and last, Thompsett, hot-headed, bigotted and unmolded, but generous at bottom. Even Ann and Mrs. Sinclair partake of the author's genius for bestowing color on his characters and giving them the charm of distinction.

Mr. Lang played Stephen cleverly. Whether he was throughout true to the character is another question. You had to take something for granted in identifying him with the ideal of the author's conception of a youth capable of such performances. Mrs. Dellenbaugh loomed conspicuously in the part of Mrs. Bonnington. It could not possibly have been better represented, and McVay bulked big as the ferocious old martinet who presides at a family affair as he would over a court martial, but is as dough in the hands of his wife. Miss Hunter was excellent as Ann, and Mr. Calvert made the role of Thompsett, who appears only in the last act, a distinct and characteristic creation that dominated the situation.

LIZ THE MOTHER.

Play in One Act by Frederick Fenn and Richard Pryce. Produced Dec. 30. (New Theatre Management.)

Mrs. Peacemeal ..... Caroline Newcombe
Alf Peacemeal ..... Oswald Yorke
Maud Peacemeal ..... Jessie Busley
Albert Peacemeal ..... Master John Tansey
Liz Peacemeal ..... Annie Russell
Bessie Linz ..... Beatrice Forbes-Robertson
Nance Hablot ..... Thais Lawton

This preceded the comedy, and proved thoroughly disappointing. It is a gruesome and improbable tale of human misery, unrelieved by a single ray of dramatic ingenuity, untenable in premise and inconsequential in its conclusion. Whatever the impelling motive, it lacked consistency and purpose.

The scene is a garret in the East End of London. A wretched girl is the mother of an illegitimate child. The father has married Nance Hablot. There is a squalid family group at table and an old woman ironing. Presently enters Nance, with a child in her arms. She proposes to Liz to exchange children. The child in Nance's arms is dead, and Liz learns that the father, who is also the father of her child, died some weeks before. Liz is half inclined to give her little one the benefit of a better bringing up than she can give it. But when Nance tells her that the dead husband loved Liz the latter refuses to give up her offspring to her rival, and the curtain falls as she takes the living child in her arms and hugs it to her bosom.

The only thing that made the piece at all tolerable was the acting of Annie Russell as Liz, of Oswald Yorke, as a nondescript London coster, and of Thais Lawton as the irrational Nance.

Hudson—The Next of Kin.

Play in three acts, by Charles Klein. Produced Dec. 27. (Henry B. Harris, manager.)

Harry Parkes ..... Grant Mitchell
Hilda ..... Minna Adelman
Mrs. Parkes ..... Maggie Fielding
Paula Marsh ..... Hedwig Reicher
John Ricaby ..... Frederick Perry
Todhunter Chase ..... Wallace Eddinger
Ex-Judge Bascom Cooley ..... Frank Sheridan
James Marsh ..... Harry Davenport
Dr. Zachari ..... Edwin W. Morrison
Dr. McMutrie ..... Joseph Adelman
Professor Bodley ..... Fred W. Strong
Superintendent Spencer ..... Maurice Franklin
Stenographer ..... Agnes Marc
Collins ..... George A. Wright
Mrs. Johnson ..... Anita Rothe
Mrs. James Marsh ..... Alice Wilson

In his latest effort Mr. Klein has succeeded merely in producing a drama whose bones and sinews articulate essentially on the working plan of a penny thriller, with the animating spirit of protest against certain well recognized abuses of the judicial system in vogue in the larger cities, especially in New York. In The Third Degree he pilloried the inquisitorial methods of the metropolitan police as applied to persons suspected of crime. In The Next of Kin he brands the iniquity of the law's delay through the manipulation of a politicl shyster lawyer and the abuse of justice at the hands of unscrupulous litigants with money to prolong a litigation to any desirable end.

It cannot be denied in all fairness that Mr. Klein makes out a good case, but he has failed in creating the indispensable situations and suspense that good dramatic work demands. The play conveys the intended object lesson, but the vicissitudes of a distressed heroine, in her transition from a more or less characteristic New York boarding house to the environments of a pleasantly situated sanitarium for mentally unbalanced minds are not in themselves factors of absorbing interest. Mr. Klein moves his pawns with a dignity of pace and a general gravity of manner that is impressive but does not disguise the fact that they are the figures of matter-of-fact melodrama, while his events are lacking in the motion and color which belong to the scenes of an avowed thriller. The interest it exercised was due as much to the excellent interpretation given the leading roles by Hedwig Reicher, Frank Sheridan, Frederick Perry, and Wallace Eddinger as to the play itself.

Paula Marsh is made the victim of a law suit over an inheritance from her father, through the contrivance of an unscrupulous lawyer named Cooley, who represents her uncle and is uniformly successful in the courts by reason of a political pull. Paula lives in a third class New York boarding house and has to pawn her last jewels to pay her landlady, having been reduced to this extremity by the endless litigation. Her only friend is John Ricaby, an honest lawyer, who has made personal sacrifices to keep the suit alive. The process goes from one stage of postponement and appeal to another. The opposition finally plays a trump card by summoning Paula to appear before a commission to inquire into her sanity, where every casual remark she has made is twisted into proof of a dangerous tendency to murder her uncle, and the distracted girl is committed to a sanitarium at Tocqueneke for further observation. In the mean time her uncle's stepson, a typical young bounder and man-about-town, Todhunter Chase, falls in love with Paula and comes to her assistance, and, with the aid of one of the experts in the commission, Paula is set at liberty, her uncle withdraws from the contest and she falls into young Chase's arms.

Some of the incidents and conclusions are puerile, and the solution is worked out in anything but a skillful manner. The most interesting character in the complication is young Chase, and the part was excellently played by Wallace Eddinger. Hedwig Reicher played the heroine with all the skill of which she is mistress, though the role is one hardly worthy of her talents. Frank Sheridan was eminently effective as the shyster lawyer, and Frederick Perry was as natural as possible in a part that seems to have no consistent purpose. Hilda, a boarding house drudge, was well played by Minna Adelman, as was the landlady's son, Harry Parkes, who cherishes a hopeless passion for Paula, by Grant Mitchell. Mrs. Parkes also was creditably limned by Maggie Fielding, and Collins, the ex-Delmonico waiter, was forcefully characterized by George A. Wright. The cast generally is excellent.

Wallack's—A Little Brother of the Rich.

Play in four acts, by Joseph Medill Patterson and Harriet Ford. Produced Dec. 27. (Liebler and Company, managers.)

Paul Potter ..... Vincent Serrano
Lassiter Ellis ..... Henry C. Mortimer
Richard Evers ..... John Flood
Billy Dunbar ..... Richard Sterling
Ricky Van Riker ..... Edgar Norton
Mr. Kelly ..... Percy Martin
Dawson ..... Clinton Hamilton
Jim ..... Melville Howard
Hiram ..... Norbert Higgins
Parsons ..... James Randolph
Porter ..... Freeman Barnes
Mr. Leslie ..... Edward Coxen
Mr. Gayman ..... John McCarthy
Charles F. T. Higgins ..... Victor Frass
Back Door Man ..... Dick Lee
Stage Carpenter ..... Dan Pursell
Electrician ..... Chris. Legas
Property Man ..... Julius Gazzerdo
Muriel Evers ..... Hilda Spong
Sylvia Castle ..... Ida Conquest
Katherine Dunbar ..... Georgia Busby
Clara Runkle ..... Dakota Reich
Glass ..... Mable Edward
Anna ..... Ora Lee

A Little Brother of the Rich, like Joseph Medill Patterson's novel of the same name from which the incidents of the play were taken, is a satire on American society. The book, which made something of a sensation on its appearance about a year ago, was advertised as an exposition of current manners and morals. Of course, New York society was taken as the typically American institution. The play is more interesting and more convincing than was the novel, for it necessarily had to be selective. The resulting combination of episodes is an improvement in the way of simplicity. In response to the American mania for happy endings, the authors found it necessary to work out their ideas to a different conclusion than Mr. Patterson did in his book. Experience with their other play, The Fourth Estate, the ending of which had to be changed during its first week in New York, evidently taught Miss Ford and Mr. Patterson that an author's conception of a logical sequence counts for little in the face of the American theatregoer's demands.

Paul Potter, a young college graduate who had come to New York from the country, was engaged to the sweetheart of his childhood, Sylvia Castle, but, being found in a compromising position with Muriel Evers, a young society woman through whose influence he had obtained some social standing in New York, by her husband, he was forced to marry her after Dick Evers had obtained a divorce. Muriel was not long content with her latest conquest, but began to hunt new game in the person of Lassiter Ellis. An automobile accident carried her and Ellis off to a different world and left Paul free to renew his engagement with Sylvia.

Many bright lines and excellent acting almost make one forget the repulsive theme of A Little Brother of the Rich. The human bird of prey, Muriel Evers, as done by Hilda Spong, has all the serpentine attractiveness of such monstrosities. The heartless, seductive laugh of Miss Spong's libertine commands sympathetic enjoyment. A clever line at the right moment prevents disgust at her lack of modesty. Vincent Serrano gave a most satisfactory portrayal of a man who feels himself being dragged down but cannot resist. Ida Conquest as Sylvia Castle was pretty and good, but her virtue was not so significant nor did it call forth the sympathy that Muriel Evers' caprice compelled.

The play is a faithful picture of a certain type of American life. It is not unusual for a woman to figure in a game of intermittent divorce. Not alone among the "idle rich" do huntresses exist, whose pleasure is the pursuit of game and not the enjoyment of the captured victim. They are found in every strata of society in which promiscuous divorce is permitted.

Criterion—The Bachelor's Baby.

Comedy Farce, by Francis Wilson. Produced Dec. 27 (Charles Frohman, manager).

Thomas Beach ..... Francis Wilson
Martin Dale ..... Clarence Handyside
Theodore Harjes ..... Robert Conness
Colonel John Calvert ..... Frankiyn Roberts
Forbes ..... E. Soldene Powell
Winifred West ..... Edna Bruns
Mrs. Brookfield West ..... Lillian Lawrence
Mrs. Emily Streator ..... Helen Strickland
Martha Calvert Beach ..... Baby Davis
Colored Mammy ..... May Davis
Nurses ..... Beatrice Melville and Ada Hebert
Policeman ..... Fred Bonte

Francis Wilson, more closely identified with musical comedy heroics than almost any other funmaker in America, has expanded in his literary ambition since he wrote a Life of Joseph Jefferson and is now writing parts for himself. His Bachelor's Baby is a well-contrived farce, judged as a whole. It is not well to be too inquisitive in such things and look too critically at the way a farce is put together. But letting the many natural touches of comedy in which the piece abounds make amends for occasional lapses in logic, the Bachelor's Baby furnishes one of the brightest entertainments of the season. It shows

Wilson at his best. The touches of nature in their quizzical features which he gives the character of Tom Beach are just true enough to put a hypochrondriac in good humor. Even his attempts at pathos have the merit of making you laugh. But the comedian obviously recognizes his limitations as an emotional actor, and invariably saves a situation that threatens to become melancholy through an infusion of property-tears by a quick return to jest and laughter. For the better part of three acts the audience is never permitted to experience a dull moment, and while predominantly The Bachelor's Baby is farce, it is an improvement on the usual process of stringing together a series of preposterous situations, for it is a clever compound of comedy and sentiment.

Tom Beach has had sad experience with children and has developed into a pronounced child-hater, when his twin brother dies and appoints him the guardian and protector of his five-year-old orphan, Martha Calvert Beach. Tom becomes the butt of ridicule for all his friends and his ludicrous distress is touching to behold. The child is brought into his house against his protest and immediately wins every heart save Tom's. The first curtain falls as the little one embraces him in the belief that he is her father. By degrees little Martha ingratiates herself into his affection and the first evidence of his interest is shown when he steals out and presently returns with a baby carriage for Martha's rag baby, though in the shock occasioned by the laugh which greets him from the members of his household Tom falls flat and smashes the vehicle. There is a second plot, involving Tom's love for Winifred West, and a clause in the will giving the baby to Colonel John Calvert, Martha's uncle, in the event of Tom's refusal to accept the guardianship. His sending Martha to Calvert because he imagines Winifred loves Calvert is rather far-fetched, and Calvert's readiness to return Martha when the exigency of the plot requires it is also suggestive of an inexpert hand. The third act shows the living room turned into a nursery and Tom completely won over by his ward. Winifred accepts Tom on this proof of his reform, and everybody rejoices.

Mr. Wilson has shown great resourcefulness in the invention of humorous incidents and episodes with which to garnish his plot. A scene of screaming hilarity is provided when Tom is told that the little one has appendicitis and he summons a physician and two nurses over the telephone, and the whole house is turned into a babel of excitement. Another delightful episode is the scene in which little Martha overwhelms the reluctant bachelor with her affections and puts Tom to the blush by demonstrations which he regards as improper in a female.

In addition to the good work of the comedian, and the company generally, the performance is notable for the acting of Baby Davis in the role of Martha. The scene on the sofa between Tom and the child can hardly be surpassed for comic interest. The child has an unusually important role, and it is played with a wonderfully persuasive charm of manner. Others excellent in the cast are Clarence Handyside as Tom's friend; Helen Strickland as Tom's aunt and superintendent of his household; Lillian Lawrence as the faetless mother of Winifred—though she looked young and beautiful enough to be the heroine instead of the prospective mother-in-law—Edna Bruns as Winifred, and E. Soldene Powell as the butler.

Liberty—The Fires of Fate.

Play in four acts, by Arthur Conan Doyle. Produced Dec. 28. (Charles Frohman, manager.)

Colonel Cyril Egerton ..... Hamilton Revelle
The Rev. Samuel Roden ..... William Hawtrey
James Roden, M.D., F.R.C.S. .... Edwin Brandt
Mr. Thomas Belmont ..... Percy C. Waram
Mr. Cecil Brown ..... Thomas Mills
Mr. Headingly ..... Hale Norcross
Mons. Octave Pardet ..... Ernest Perrin
Sadkin ..... Robert Reese
Abdulla ..... George Trader
Captain Jack Archer ..... Courtenay Foote
Sidi Mohamed ..... Paul Pilkington
Ali Wad Ibrahim ..... Charn Chandra Sen
Abdurrahman ..... F. S. Hill
Mrs. Belmont ..... Helen Freeman
Miss Adams ..... Ina Hammer
Miss Sadie Adams ..... Grace Carlyle

The announcement of a new play by the author of Sherlock Holmes implies melodrama of ingenious complications. The drama at the Liberty under the rather vague title of The Fires of Fate begins with a religious discussion, shifts to a medical thesis on a peculiar spinal disease, and by degrees carries us by Nile boat and camels to the Abousir Rock in the great desert and the Oasis of Aboutele, where we see a band of tourists cornered by howling dervishes and carried into captivity after sundry exciting adventures by land and river, and after a desperate fight against hopeless odds.

It isn't a remarkably powerful drama, but it has its engaging sides that keep an audience richly entertained after it has once passed the desert of talk in the first act. And no acting on perfectly normal lines this season has surpassed the admirable work of Hamilton Revelle as the hero and William Hawtrey as the Rev. Samuel Roden.

Dr. James Roden and his brother, the minister, are about to set sail the next morning for a trip up the Nile. The time is 1894. There enters Colonel Cyril Egerton, of the Bengal Lancers, who complains of peculiar symptoms, and is informed by the physician that he has an incurable spinal disease. His lease of life is at best a year or eighteen months. His first impulse is to end his life, but the hearty and choleric old minister persuades him that he owes his life to God, and Colonel Egerton agrees to accompany them to Egypt. In the second act we see the Nile boat moored to the shore against a perspective of Egyptian river scenery, and are introduced to the excursion party, including Miss Sadie Adams, of Massachusetts. Colonel Egerton and Sadie fall in love, but Egerton fights against the impulse to bring the tragedy of his death into the life of this young girl. The next act reveals the party climbing the Abousir Rock in the desert, realistically represented, and their capture by a band of dervishes under the Mahdi, who kill several of the party and leave Colonel Egerton for dead, after a blow on the head. The next curtain rises on an oasis in the desert, with the captives guarded by the band of raiders. In the dawn Colonel Egerton is brought in, and there is a stormy welcome for him by all, but especially Sadie. He informs them that having regained consciousness after the blow he signaled to a distant stronghold of the English across the Nile, and hopes that his signal of distress was seen by his comrades. But he is not sure. The condition of the captives is critical, when on the border of the distant skyline the heliograph flashes of the British are seen, and they realise that succor is at hand. Soon the rescuers are at hand and the party is in the hands of its friends. Simultaneously, too, Dr. Roden discovers that the symptoms of Colonel Egerton's disease have disappeared. The blow on the head has worked a miracle and the young officer has now no longer any reason for restraining his passion for Sadie.

Mr. Frohman has staged the piece superbly and it is admirably acted under the direction of Gustave von Seyffertitz. The three picturesque settings, showing the Nile, the Abousir Rock and the Oasis, have rarely been surpassed. The stage management of the fight on the rock is most characteristic of the situation. It is purely a play of adventure and makes no pretense to dramatic suspense or theatrical surprises. The delightful acting of Revelle as Col. Egerton, Hawtrey as the explosive but good-natured parson, and George Trader as Abdulla, a shifty dragoman and a novel comic characterization, combined with the picturesque effects that engage the eye, serve to keep the audience interested. Grace Carlyle gave a good account of herself as Sadie Adams. All the other characters are subordinate to these, but are well played.

INGOMAR.

Translated from the German of Münch-Bellinghausen by Maria Lovell. Revived Dec. 30. (Frederic Thompson, manager.)

The Timareff of Massilia ..... James E. Wilson
Polydor ..... William B. Mack
Myron ..... Robert McWade, Sr.
Neocles ..... J. G. Brammall
Amyntas ..... Mr. Wentworth
Elpenor ..... Leon Harrison
Lykon ..... William Harrigan
Ingomar ..... William Farnum
Alastor ..... Joseph Brennan
Trino Bantes ..... Mr. Beveridge
Ambivar ..... Francis D. McGinn
Novio ..... Samuel Forrest
Samo ..... Mr. Harbridge
Herald ..... Mr. Hildreth
Actes ..... Miss Helen Lindroth
Parthenia ..... Miss Mabel Taliaferro
Theano ..... Miss Mary Faber
Fisherman's Wife ..... Miss Sallie Brent

This standard old play was given for the benefit of the building fund of the Lincoln Memorial Hall, and served Mabel Taliaferro, who is Mr. Thompson's wife, to arouse discussion of her ability to measure swords with a long line of distinguished forerunners in the role. The little actress gave evidence of an intelligent grasp of the lighter aspects of Parthenia's character, without making her characterization so distinct as to mark an epoch even in her own career. That she was interesting must suffice for the summary of her essay. The events transpire in a titanic age, and the figures are heroic, if they are anything. The role, therefore, presupposes strength and stature, as well as delicate womanliness, or else a degree of unsurpassed genius in the actress who attempts the role. Miss Taliaferro plays it with sweet ingenuousness and pretty ways, without, however, realising its true proportions. Mr. Farnum's Ingomar, on the other hand, was a strong and virile interpretation, rugged in its physical outlines and tender and poetic in its sentimental attributes. William B. Mack was admirable as Polydor, and the remaining members of the cast were adequate. With the superb staging which Mr. Thompson has given the play, it proved an interesting event.

Berkeley—Know Thyself.

Three acts, by Paul Hervieu. Produced Dec. 27. (Arnold Daly, manager.)

General de Siberan ..... Arnold Daly
Doncieres ..... Vincent Sternroyd
Jean de Siberan ..... Norman Thorp
Pavail ..... Frederick Lewis
Servant ..... Jean Clarent
Clarisse de Siberan ..... Muriel Hope
Anna Doncieres ..... Louise Rutter

The dramas of Paul Hervieu have not been able to get a foothold on the American stage. Olga Nethersole met with indifferent success in The Labyrinth, and fared no better in The Awakening, seen at Daly's early in 1908. It is not probable that his Connais-Toi, or Know Thyself, as it is called in English, will contribute to his vogue in the United States.

Mr. Daly miscast himself in the role of the grizzled old General de Siberan, and obviously overrated his capacity to depict the inner workings of human nature with the same felicity that he has displayed on numerous occasions in expressing its objective aspects. He has repeated the error of so many of his clever brother actors, who, because they can invest character with an eccentric interest, imagine themselves equally expert in running the gamut of human emotions. In this instance it is no discredit to him to have tried, but he has failed to carry conviction over the footlights in a part in which very few players on any stage can hope to secure a great success.

General de Siberan has married the second time. His wife, Clarisse, is much younger than himself, but under her husband's iron rule of domestic despotism has learned to suppress every spontaneous impulse of her nature until awakened by the pleadings of young Captain Pavail, who secretly loves her. In his unreasoning puritanism de Siberan has just condemned the conduct of Anna Doncieres, the wife of his friend and relative, who has been compromised with an unknown man, supposedly Pavail, but in reality de Siberan's own son, Jean. On his advice, Doncieres takes the first steps toward a divorce. The first blow falls on the old general when Jean himself exonerates Pavail and declares he will marry Anna after she is divorced. The second when he surprises Pavail kissing Madame de Siberan. In reality there has been no serious faux pas more than this kiss. Clarisse has merely yielded to the first impulse of her reawakened independence in response to a sympathetic nature, and the end is not as expected. In a very deliberate and logical explanation, Clarisse points out to her husband the harm of his repressive rule, his insistence on unquestioning obedience and puritanic rigor toward all who are so unfortunate as to live under his jurisdiction. It has inspired Pavail—whom he reared from infancy—to hate him, broken up the relationship between Doncieres and Anna, made a seducer of Jean and driven herself into the arms of a lover. She does not defend herself, and tells him she is ready to submit to any arrangement he deems appropriate to the case.

It proves a new cure. De Siberan realises that Clarisse has spoken the truth. He not only begs her forgiveness, but prays her to pity him. Clarisse's heart is touched, and when the general, seeing things through different spectacles from before, advises Doncieres to condone his wife's indiscretion, Clarisse listens without concern to the order sending Pavail into exile.

Muriel Hope was interesting as Clarisse. She has a peculiarly musical voice and a sympathetic method. Frederick Lewis played Pavail with excellent judgment, but neither Anna Doncieres nor Jean de Siberan was given up to the mark. Vincent Sternroyd made Doncieres as interesting as a weak character such as that is likely to prove. Mr. Daly exaggerated the austerity of the General and soared into heroics of a rather unvarying level of fixed inflection. But he particularly failed to represent the sympathetic aspect of the old campaigner when crushed by the arraignment of his own tyranny at the hands of Clarisse. Mr. Daly has done better things.

At Other Playhouses.

GRAND OPERA HOUSE.—Elsie Janis in The Fair Co-ed pleased large audiences at this house last week. This week, The Love Cure.

WEST END.—Sam Bernard in The Girl and the Wizard was at the West End last week. Mr. Bernard's work was applauded and Harry Corson Clarke proved a strong feature. This week, The Midnight Sons.

ACADEMY OF MUSIC.—Frances Starr and her original company in The Easiest Way attracted crowds last week. Her engagement is for two weeks, and might well be extended but for the indefinite tour which David Belasco has arranged for his production. Next week, Miss Starr will be followed by May Robson for a two weeks' engagement in The Rejuvenation of Aunt Mary.

EMPIRE.—The success of Maude Adams in What Every Woman Knows is so notable that it would seem she might again fill another long engagement at this theatre.

WOMAN AND WHY.

Corse Payton's Lee Avenue Stock Company, Brooklyn, will present a new play called Woman and Why by Marie V. Fitz Gerald during the week of Jan. 24. This is Miss Fitz Gerald's first play. It will be produced with the usual Corse Payton care.

JAMES DURKIN.

Above is a recent portrait and an excellent likeness of James Durkin, who will appear as Captain Burrel in Klaw and Erlanger's production of The Barrier at the New Amsterdam Theatre.

A CHAIR OF PLAYWRITING.

An interesting conference took place at the home of Henry B. Harris, the theatrical manager, between Mr. Harris and Prof. Geo. P. Baker, teacher of English at Harvard University, on Thursday evening, relative to Mr. Harris' offer to be one of ten to give $25,000 each to establish a chair of playwriting in connection with the curriculum of the university. The details of the conference were not disclosed, but it was learned that the matter will be referred to President Lowell, of Harvard, and Prof. Baker anticipates no difficulty in securing nine other monied men to carry out Mr. Harris' suggestion. Prof. Baker's class has developed three playwrights: Percy MacKay, author of Mater, Phaon and Sapho and Jeane D'Arc; Sheldon, author of The Nigger and Salvation Nell, and Wm. Vaughan Moody, who wrote The Great Divide. Prof. Baker has always been keenly interested in the stage and has consistently encouraged his students to develop their dramatic talents from the author's point of interest. Mr. Harris became enthusiastic on the proposition, after witnessing a recent performance at Harvard of Mr. MacKay's new play, The Scarecrow, and at the time submitted his offer to Prof. Baker to be one of ten to establish a chair of playwriting.

SCHWAB ENTERTAINS DODSON.

J. E. Dodson and his company, appearing in The House Next Door in Philadelphia, were the guests of Charles M. Schwab last Thursday, Dec. 30. The steel magnate sent his private car, Loretto, to Philadelphia in the morning and took the company for a tour of inspection through the Bethlehem Steel plant, where the day was passed, the Loretto returning the party to Philadelphia in time for the evening's performance. Luncheon and dinner were served in the car, and Mr. Schwab personally acted as host. He is an old friend of the actor, and in the same private car Mr. Dodson, prior to his appearance in The House Next Door, toured the United States and Mexico as the steel magnate's guest.

CURRENT AMUSEMENTS.

Week Ending Jan. 8.

ACADEMY OF MUSIC—Frances Starr in The Easiest Way—282 times, plus 9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—9th week—63 to 70 times.
BELASCO—Is Matrimony a Failure?—20th week—154 to 161 times.
BERKELEY—Closed Jan. 1.
BIJOU—Cyril Scott in The Lottery Man—6th week—33 to 40 times.
BROADWAY—Commencing Jan. 6—The Jolly Bachelors—4 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 3d week—17 to 24 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Follies of New York and Paris.
COMEDY—Laurence Irving and Mabel Hackney in The Affinity—1st week—1 to 8 times.
CRITERION—Francis Wilson in The Bachelor's Baby—2d week—9 to 16 times.
DALY'S—Frank Daniels in The Belle of Brittany—9th week—58 to 64 times.
EMPIRE—Maude Adams in What Every Woman Knows—191 times, plus 2d week—10 to 17 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—18th week—142 to 149 times.
GARDEN—Closed Jan. 1.
GARRICK—Otis Skinner in Your Humble Servant—1st week—1 to 8 times.
GRAND OPERA HOUSE—The Love Cure—70 times, plus 8 times.
HACKETT—Dustin Farnum in Cameo Kirby—3d week—17 to 24 times; mat. Jan. 7—Olive Latimer's Husband.
HERALD SQUARE—Lew Fields in Old Dutch—7th week—49 to 56 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—18th week.
HUDSON—The Next of Kin—2d week—9 to 16 times.
HURTIG AND SEAMON'S—Harry Bryant's Show.
IRVING PLACE—German Company in The Gypsy Baron—19th time; The Flea in the Ear—4 to 9 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—18th week—123 to 129 times.
LIBERTY—The Fires of Fate—2d week—8 to 15 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Marie Tempest in Penelope—4th week—25 to 32 times.
LYRIC—The City—3d week—16 to 23 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—9th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—14th week—106 to 113 times.
METROPOLIS—Girls from Happyland.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—8th week.
MINER'S BOWERY—Umpire Burlesquers.
MINER'S EIGHTH AVENUE—Broadway Girls Burlesquers.
MURRAY HILL—Scribner's Big Show.
NEW THEATRE—Don—2 to 4 times; The Nigger—11 to 14 times; Opera—2 times.
NEW AMSTERDAM—Adeline Genee in The Silver Star—10th week—74 to 81 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—13th week—99 to 106 times.
OLYMPIC—Queens of Jardin de Paris.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—The Commanding Officer—2d week—9 to 16 times.
STUYVESANT—The Lily—3d week—13 to 20 times.
VICTORIA—Vaudeville.
WALLACK'S—A Little Brother of the Rich—2d week—9 to 16 times.
WEBER'S—The Goddess of Liberty—3d week—14 to 21 times.
WEST END—The Midnight Sons—259 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

THE STAGE IN HOLLAND

Farewell of Louis Bouwmeester, Who Visits the Dutch Colonies—New Productions—German Opera—The Wognummers—Mlle. Madeleine No. 2—A Jubilee Performance.

(*Special Correspondence to The Mirror.*)

ROTTERDAM, Dec. 15.—In my last letter I announced the farewell of Louis Bouwmeester in this city prior to his departure on his second tour through the Dutch colonies. The great tragedian took leave of this public in one of his greatest, perhaps his greatest, creations, to wit, Shylock, and needless to say that his enormous histrionic talents swayed the audience at will and that the applause was wildly enthusiastic throughout the entire performance. Of course the culminating point of the impersonation was reached in the never-to-be-forgotten trial scene, which in Bouwmeester's hands becomes a masterpiece of varying moods, tragic intensity and power and mimic changes such as are rarely seen combined in one single artist. The photo heading this letter gives the readers of THE MIRROR an idea of the great Dutch actor's make-up and expression in that scene. The moment chosen is, as can be seen from the photo, after Shylock's clause ending with the words, "I stay here on my bond!"

Photo Schotel Arnhem.

Louis Bouwmeester as Shylock.

The farewell took place at the Tivoli Theatre, which was, of course, crowded for so memorable an occasion. Floral offerings were plentiful, and, indeed, when the curtain was rung up after the last recalls Louis Bouwmeester stood in a very bower of verdure and sweetly scented blossoms. This was no less so on the following day on board the Indian liner which was to bear the tragedian and his company to distant shores. A goodly number of friends and admirers had gathered on board, and a hearty "farewell" and "au revoir" was wished by one and all on deck, a crowd remaining on the wharf as the liner steamed off, while handkerchiefs fluttered in the air and loud cheers resounded on all sides. It is said that Bouwmeester is to visit America after all and that the tour to your country will follow the present one through the East Indies.

At the Grand Theatre the production of the new and original play Geuren, of which I spoke at length in my last, has been followed by a production in Dutch of the French play Le Lys, of Wolff and Leroux, given here under the same title, in Dutch, namely, De Lelie (The Lily). As the play has doubtless been reviewed in your columns when it was first brought out in Paris, and as it has perhaps already been put on in New York, I shall refrain from entering into details as to the play itself, to dwell only on the interpretation in the Dutch production.

Manager Van Eysden mounted De Lelie with unusual care and taste, several of the sets, and most particularly that of the last act, reflecting unbounded credit not only on the manager but on the scenic artist, Mr. Poutsma, as well. The cast of the play was a good one, the members of the Rotterdam Dramatic company doing full justice to their respective parts. The brunt of the action rests on the shoulders of the two sisters, Odette and Christiane, the grand climax being the strong scene at the close of the third act, which, critically speaking, ought to be the final scene of the play, the fourth act being merely an anti-climax and might well be dispensed with. Mrs. Tartaud, a favorite actress of this public, was the Odette, and though she acted with her customary adaptability and talent, her conception of the role was taken in a too highly pitched key at the beginning, so that the scene of the denunciation, so full of dramatic force, lost much of its convincing power. Unstinted praise is due to Miss Mauhs as Christiane. The lighter touches of the role were most winsome, and equally well depicted were the moments of pathos and absorbing love, while the whirlwind of reproach and passion in the third act carried the audience by storm. Mr. De Jong as the father was in one of his happiest veins, in make-up no less than in by-play.

The first of the series of performances of German opera is to take place next week on an "off night" at the Grand. Siegfried is the work selected for the opening performance, and the event promises to be a notable one, both as to the artistic and the scenic elements composing same. The well-known Dutch tenor Urius, who has won so many laureis in Germany and elsewhere, as interpreter of Wagner's heroes, will repeat his triumph of the Rotterdammer Maifestspiele of last Spring as Siegfried.

The Wognummers is the name of a choir of thirty-seven voices which has been formed in Wognum, a small village in the province of North Holland, and which, after having acquired a local reputation, has been scoring marked success throughout the country and even in Germany. The choir offers the novelty that the singers, both male and female, are peasants and residents of the aforementioned village, as is also the case with the musical director of the organization. To enhance the novelty of the attraction the female members of the choir appear on the concert platform in their national attire, with the typical headgear peculiar to the costume. Willem Saal, the director, has had the sole training of the entire choir, and it is not saying too much if warmest eulogies are bestowed on his work and the musical results obtained by it. The smoothness and perfect unison of the voices as they blend together, and the different tone effects produced, are charming indeed. The proceeds of the concerts are put to a most practical and meritorious use by the members of this most original of choirs, the money being employed in the purchase of new land and in improvements for their native village. The Wognummers have, as I remarked above, already visited Germany and with ringing success, and will now extend their travels, perchance even to America.

A new Mlle. Madeleine, or rather Mlle. Madeleine No. 2, is in our midst. This "dream-dancer" claims to be the only genuine one, and in her billposters announces that all the other "dream dancers" who have been here before are but mere shams and imposters. She is to give a couple of séances, or "dream dancing" entertainments at the Tivoli Theatre this week, but judging from the advance booking, which is "far and few between," forsooth, I doubt whether the séances will be very remunerative. Last year another Mlle. Madeleine visited Rotterdam and was accepted by the public as the "real and only one." I was among the audience on the occasion of her appearance then, and, putting aside the question as to whether it was a case of hypnotism or not, there could be but one opinion as to the rare artistic beauty and merit of the entertainment. The grace, dramatic power and mimic capacities of the first Mlle. Madeleine were unusually fine and scarcely to be surpassed, despite all the asseverations to the contrary.

A most interesting jubilee performance took place last week at the Tivoli Theatre, the occasion being in honor of the fortieth anniversary of the dramatic career of Mrs. Christian Poolman, one of the sterling members of the Royal Dramatic company of Amsterdam. The initial performance of the series of jubilee evenings which are to be celebrated throughout the country in each city of importance in succession, was, of course, in Amsterdam and was a great event for the heroine of the moment. The City Theatre was, of course, crowded by the elite of the town, and souvenirs of every form and kind were presented to Mrs. Poolman, among the donors being the names of the burgomaster of Amsterdam and his wife. The play chosen was Domheidsmacht (The Power of Stupidity), by Marcellus Emants, the author of Geuren, in which Mrs. Poolman enacts the leading female role, a part created by her when the play was first produced. Domheidsmacht formed also the programme for last week's jubilee at the Tivoli. This was a brilliant affair indeed, and served as a proof to Mrs. Poolman of her popularity in this city, if such a proof were needed.

A. J. G.

COUNTESS CASSINI AND THE STAGE.

The Countess Cassini, once prominent in Washington official society, niece of the then Russian Ambassador and friend of Alice Roosevelt, will make her professional debut in a concert in Paris Jan. 20, taking the name of Marguerite Corani, which is her grandmother's maiden name. The place of her debut is the Salle Femina, one of the most fashionable concert halls in Paris. She has been studying singing under several famous teachers, including Professor Frabadelo, who coached Mary Garden in her role of Monna Vanna, and has been encouraged to anticipate marked success in grand opera. During her Washington reign as one of the queens of the younger set she sang at many private concerts and was conspicuous as a leader in the social gayeties of the capital.

BROOKLYN AMUSEMENTS.

The Melting Pot at the Majestic—His Name on the Door at the Grand Opera House.

Last night at the Majestic Theatre a crowded house greeted the first presentation of The Melting Pot in Brooklyn. Walker Whiteside's David Mixano is a masterpiece of characterization, and the other roles are well filled by John Blair, Florence Fisher, Grant Stewart, Sheridan Block, Leonora von Ottinger, Henry Vogel, Nellie Butler and Louise Muldener. Next week, The Midnight Sons.

At the Grand Opera House last night Frank Ford's insurance play, His Name on the Door, had its introduction to a Brooklyn audience. The same cast that was seen during its run in New York appeared last night, and included Bryan Douglas, Orme Caldara, J. H. Colville, George Gaston, Jerome Storm, Ralph Lee, Mason Stone, Ethel Clayton, Pauline Dunfield and Jeannette Ferrel. Next week, The Girl from Rector's.

Direct from its run at the Garrick Theatre, New York, Augustine Thomas's latest success, The Harvest Moon, was presented at the Montauk Theatre last night. George Nash is featured in the role of Vavin, and gave a capital performance. The support included John Saville, Stephen Wright, Thomas Russell, Margaret Sayres and Jennie Eustace. Next week, Elsie Ferguson in Such a Little Queen.

Elsie Janis in The Fair Co-ed opened her annual engagement at the Broadway Theatre last night and was greeted by a packed house. Miss Janis and her impersonations went well as usual and the audience thoroughly enjoyed the comedy lines of George Ade as well as the tuneful lyrics of Gustav Luders. The company includes Arthur Stanford, Edgar Halstead, James Reaney, Harry Depp, Gilbert Douglas, Sidney Jarvis, Inez Bauer, Althea Francis, Marion Mills, and Elsie Steel.

Richard Mansfield's old favorite, Old Heidelberg, was the offering by the Crescent Stock company last night. Mr. Allison handled the leading part, Karl Heinrich, in his customary clever style, and Miss Fleming's Kathia was splendid.

Corse Payton himself carried off the honors last night at his Bijou Theatre when he appeared as Long Jim in Out of the Fold, a play rather strongly reminiscent of 'Way Down East.

At his Lee Avenue Theatre Mr. Payton presented a splendid production of When Knighthood Was in Flower. Miss Minna Phillips had an excellent opportunity in the part of the madcap princess and certainly made the most of it.

Man's Enemy furnishes the entertainment at the Gotham Theatre this week.

A new Western play with the scenes laid in the neighborhood of Laramie, Wyo., was the offering at the Amphion Theatre last night, when the Rowland and Clifford Amusement company presented The Cowboy and The Thief.

The Columbia Theatre has a fine high class vaudeville with complete change of bill twice aweek.

The Royal Theatre has high class vaudeville and moving pictures.

The Criterion offers moving pictures and vaudeville. The Star, Serenaders, Gayety, Rentz-Santley company. The Casino, The Washington Society Girls. Empire, the Star Show Girls.

INCORPORATIONS AT ALBANY

Five Amusement Companies Filed Certificates During the Past Week.

The following theatrical and moving picture enterprises filed certificates of incorporation with the Secretary of State at Albany the past week:

Amherst Theatre Company, Buffalo, N. Y., formed for the purpose of conducting a moving picture theatre in Buffalo, N. Y.; capital, $4,000; directors, Frank Bernstein, Nathan Swerdloff and Solomon Swerdloff, Buffalo, N. Y.

Levin Construction Company, New York; to do a real estate business, also to operate theatres; capital, $1,000; directors, Hyman Levin, 1531 Madison Avenue, Charles H. Kahn, 252 Decatur Street, Brooklyn, N. Y., Davis Weinstock, 1 East 107th Street, New York city.

Allison Sangor Company, New York; to own and control theatres, plays, vaudeville sketches and theatrical productions of all descriptions; capital, $5,000; directors, James Murray Allison, Ninety-seventh Street and Riverside Drive, Benjamin Sangor, 1416 Broadway, room 507, M. T. Corcoran, 63 Park Row, New York city.

Penn Amusement Company, New York; to own and manage theatres and to present plays, operas and moving picture exhibitions; capital, $10,000; directors, Peter C. Eckhardt, 603 Ninth Avenue, William B. Kelly, 425 West Thirty-fourth Street, Delia Rowan, 444 West Forty-eighth Street, New York city.

Utica Hotel Corporation, Utica, N. Y.; in conjunction with the hotel business to conduct places of amusement; capital, $30,000; directors, Frederick W. Rockwell, Hotel Ten Eyck, Albany, N. Y., Harry W. Roberts, 24 Clinton Place, W. Fred Allen, 50 Lansing Street, Utica, N. Y.

CHRYSTAL HERNE IN MISS PHILURA.

The debut of Chrystal Herne as a star took place in Stamford, Conn., last Saturday night, in Henry Blossom's new four-act comedy, Miss Philura. Others in the company are: Mary Barker, Minnie Minn, George Ober, Louise Closser Hale, Chrystal Herne, Adolphe Lestina, William Lewers, Joseph Jefferson, Jr., Helen Tracy, Henry Fitzgerald, Olga Maclean, Mrs. George W. Barnum, Mrs. Mundell, Gertrude Barker, Kate Hayes, Edna Smith, Kate Lester, Horace Mitchell, Mrs. Gustave W. Beachor and Minnie Radcliffe.

THE ACTORS' SOCIETY

THE ORGANIZATION BEGINS THE NEW YEAR WITH FAVORABLE PROSPECTS.

New Year Greetings Come from Many Members—Florence Robinson Has a Christmas Surprise—Mr. and Mrs. Benjamin Scoville in the West Indies—Gossip.

Secretary Morey reports a flourishing condition of the society at the beginning of the New Year. The prospects of a year as successful as last year are very bright. The society is a growing organization, which in the past year has branched out into many new activities. For a club as large as the Actors' Society the feeling of comradeship and mutual interest, which is so noticeable in the society's rooms, is remarkable. To THE MIRROR representative, who has the pleasure of visiting the society's rooms during the week, this pervading sentiment of good-will is a surprise. The exchange of the season's greetings which were given with evident sincerity and in which THE MIRROR man was included, was a rare pleasure during the past Christmas holidays.

Edwin Cushman is with The Prince Chap company doing excellent work.

Grace Griswold is playing with The Fortune Hunter in Chicago. She will not be back in New York for some time yet, since The Fortune Hunter is duplicating its New York success in the Western city.

Marie Falls is with The Lost Trail company and is enjoying herself.

George D. Macintyre has returned to The Blue Mouse company, in which his good work has already been noted.

Wilton Taylor, who has been playing the part of Harry McCormick in The Goddess of Liberty at Weber's, opened Jan. 2 in the part of Horace Butterworth in the same play.

Frederick Montague is playing with Clara Lipman in her new play, Marjory's Mother.

Florence Robinson, who is playing Mrs. Harris in Paid in Full in Chicago, had a very pleasant Christmas surprise given her by Fritz Williams and Katherine Florence of the same company. On Christmas Eve she went to her dressing room where, on turning on the light, she discovered the room decorated like fairyland. Santa Claus in the person of Mr. and Mrs. Fritz Williams had decorated it. So proud of her room was Miss Robinson that every one was invited to see it. An impromptu reception was held, to which even part of the audience was invited.

Minerva Florence is playing Honora Granby, the militant suffragette, in Are You a Suffragette? a comedy in three acts by Frederic Arnold Kummer.

Frederick Watson, George Riddell and George C. Staley are playing in the Commanding Officer.

Henry Mortimer and Dakota Reich are with The Little Brother of the Rich at Wallack's.

Frank Sheridan, E. W. Morrison and Alice Wilson are playing in The Next of Kin.

George Stuart Christie has returned to The Three Twins company in the part of Dick Winters, which he played so well in his former engagement with that company.

Mr. and Mrs. Benjamin Scoville are in the West Indies. They gave an entertainment in the town hall at McKinley, Ile of Pines. Several recitations and dialogues composed the programme, and they were received with great appreciation by a large audience.

George Trader is playing the part of the Dragoman in The Fires of Fate, the role which Lionel Barrymore had before his illness. Mr. Trader is receiving complimentary notices in the part.

New year greetings from the members who are scattered from coast to coast brought many cheery messages to the "stay-at-homes" this past week.

CHINESE ACTOR MURDERED.

There was no performance of Chop Toy at New York's Chinatown theatre on Thursday night, Dec. 30, because of the death of Ah Hoon, the Chinese comedian, who was assassinated by unknown parties on Thursday morning as a result of the tong war which has been raging in Chinatown between the Four Brotherhood Society and the On Leong tong. Lee Jung, another actor, was held as a material witness. Ah Hoon, who is described as a harmless man and devoted to his art, was warned two weeks before and notified Captain Galvin of his danger. He was given police protection, and cutting his lines short was escorted to his dressing-room. About one in the morning he made his way across the hall to a zinc washstand, where he was shot five times by persons concealed in the house. The assassins escaped. The playhouse had to close temporarily for being short-handed.

THE GIRL IN THE TAXI.

Rehearsals for A. H. Woods' new musical farce entitled The Girl in the Taxi began Tuesday, Dec. 28. Those prominent in the cast are Carter De Haven, Frederic Bond, John Glendinning, Max Freeman, Frederick Truesdell, Morgan Coleman, Adele Ritchie, Jessie Milward, Frances Benton, and Jeanette Bagrard. This comedy will open at the Cort Theatre, Chicago, Jan. 16.

HOLIDAY PLEASURES

EVEN THE BUSY ACTORS TAKE TIME FOR SEASONABLE OBSERVANCE.

A Happy Event at the Edwin Forrest Home—Old Players Enjoy Themselves—Notes of Happenings in Various Places.

The dining room of the Edwin Forrest Home on Christmas morning held a joyous company of old players. They were happy, merry and as nervously excited and noisy as children. The room was seasonably embellished with holly, mistletoe and stately palms, the table was beautifully decorated and there was a Christmas tree in the centre filled with pendant tinsel ornaments of many devices and colors, from the gaudy plumage of the peacock to miniature airships and balloons, all due to the exquisite taste of the matron of the Home, Mrs. Hartel. Beside each plate was a spray of holly, a box of candy and an envelope with a cash gift from the Home. The shades were drawn, so that a softened light from prettily screened candles lit up the table the thespians and the portraits on the wall of Edwin Forrest and his mother. Snow began falling, and by noon the great trees on the grounds showed a wintry scene of marvelous beauty. Meantime, two large boxes arrived, one containing a huge cake, the icy frosting tracing the legend, "Merry Christmas to all in the Edwin Forrest Home," the other a box of delicious "glace" fruits, and both bore the card of J. Fred Zimmerman, the new president of the Board of Managers, with his holiday greetings.

An incident of Christmas week was the great amount of mail coming to Springbrook. On Friday, when the postman arrived with a large bundle of letters and cards, he said, "There is quite a number of packages and bundles still at the office, more than I can handle. Will you please send for them?" The coachman was dispatched and returned laden with Christmas remembrances. During dinner a telegram came to Mrs. Bishop from Mr. Sothern sending his holiday greetings to the people of the Home. This was the menu of the Christmas dinner:

Oyster Cocktails.
Consomme.
Port Wine.
Roast Turkey. Cranberry Jelly.
Potatoes. Creamed Cauliflower.
Asparagus on Toast.
Lettuce and Cucumber Salad.
Celery.
Salted Almonds.
Plum Pudding.
Fruits Glace. Nuts and Raisins.
Crystallized Ginger.
Bon-Bons.
Cafe Noir.

A Novel Celebration.

The members of the Barrier Company celebrated Christmas in a distinctively novel fashion. After the performance on boarding their car to make the jump from Dubuque to Baltimore, they found it decorated with festoons, holly and mistletoe with a Christmas tree installed in one of the compartments. A seat was converted into a luncheon table while a berth was filled with liquid refreshments that had been cooled in a neighboring snowbank. The proceedings commenced by the distribution of gifts from the tree. These were in the nature of satirical comments on the personnel peculiarities of the recipients and each was accompanied by a humorous verse goodnaturedly hitting off some foible. The reading of these verses and the humor of the poses made a unique Christmas and the conviviality lasted till daylight. The event was organized by Mr. and Mrs. Green, assisted by Miss Rockwell. The Barrier Company missed the Christmas matinee in Dubuque. Although they had a special train they were hours late from Madison, Wis. They also missed the Monday night performance through the same cause.

A Banquet at Macon.

As the guests of their manager, Ben Falk, members of A Knight for a Day Company and representatives of the local press banqueted and danced Christmas eve at the Volunteers' Armory, Macon, Ga. The Armory was decorated for the occasion.

First attending the performance at the Grand as the guests of Kyrle Bellew, the chorus and other members of the company later adjourned to the armory, where a dinner had been prepared. Earl S. Dewey acted as toastmaster. As the clock was striking 12 Mr. Falk offered a toast to the absent ones, and every member of the company and their guests gave thought of family and friends, far away. Following the banquet Mr. Falk's guests danced, and among those present were France Mangum, Rhodes McPhal, Jule Pearce, Will J. Donnelly, George Ovey, William Stowell, Earl S. Dewey, S. E. Lewis, Phil Fein, Joseph Lighton, Louise Horser, Margaret Knowlton, Grace Pearce, Nan Dodson, Lillian Collins, Alice Lee, Trixie Raymond, Ida Cook, Anna Benson, Alma Benson, Lily Lewis, Christine Irwin, Bessie Leone, Mrs. J. P. Lyons, Hazel Leone, Jane Edwards, Louise Montague, Marie Ray, Anna Thiel, Howard T. Collins, Ralph Hendershott, William Usher, George Boyce, Leonard Mahon, William H. Rupert, Walter Jamese, Leo Glasson, Fred Hudler, Kyrle Bellew, and Gladys Hanson.

Enjoyment at the Fund Home.

The seventh Christmas dinner of the Actors' Fund Home at West New Brighton, Staten Island, provided merry holiday cheer to its guests and household members, under the kindly hospitality of Mr. and Mrs. W. G. Barron, superintendent and matron of the Home. The good things on the menu were garnished with appropriate quotations and relished almost as much as the varied and excellent viands. How encouraging the opening distich:

At Christmas play and make good cheer,
For Christmas comes but once a year.—Tusser.

Every one made himself at home at Shakespeare's bidding to "see the players well bestowed," "to feed were best at home," and his cheerful post-obit behest:

A good digestion to you all.

Even a bit of cynicism from Byron, "Since Eve ate apples, much depends on dinner," gave seasoning to the oyster soup, and when the roast turkey was served with boiled chestnut and oyster dressing, every one exclaimed with Wither: "Lo! now comes our joyful'st feast!" A soupcon of philosophy by Horace, "The chief pleasure (in eating) does not consist in costly seasoning or exquisite flavor, but in yourself," was heartily indorsed, and every diner declared unhesitatingly with Owen Meredith, "Where is the man that can live without dining?" Where, indeed—or the woman either? The English plum pudding with brandy sauce was greeted with, "To say you are welcome were superfluous" (Shakespeare), and this was followed from "An after-dinner talk across the walnuts" (Tennyson), while, again with Shakespeare, the sweet cider and coffee came appropriate to "Drink down all unkindness," and confections, "Sweets to the sweet," as it stands writ in Hamlet. Even the Smoker's Guide was drawn on for a contribution to the feast:

Am I not a smoker?

Then followed an entertainment, and with Walter Scott each promised the other:

We'll keep our Merry Christmas still.

Events Here and There.

James Whittendale, manager of The Great Divide company, writes about the courtesy of Mr. and Mrs. Brown in entertaining that company at Concordia, Kan., on Christmas day. Mr. Brown manages the theatre at Concordia.

The Hungry Club, which now has 438 members, including many prominent stage folks, had a Christmas tree celebration at its one hundred and seventy-sixth dinner. The tree, which touched the ceiling of the banquet hall of the Hotel Flanders, was brilliant with ornaments and colored electric lights, and it bore more than 400 presents, which were distributed among the members and guests who attended.

Holiday greetings have been received by THE MIRROR from Edward Doyle's Orpheum Stock Company, which is now in its fifth season; George W. Hussey and Company; C. W. Rex, of the Grand and the Wells Bijou, Augusta, Ga.; Mr. and Mrs. Wedgewood Newell., R. H. Burnside, general stage director of the Hippodrome; Barney Gerard and Jack McNamara; Doc Travers, San Antonio, Texas; Lillian Hale (Mrs. Sager Dean, San Rafael, Cal.); Mr. and Mrs. Frederick Harrington, of the Edward Howe Players; Gertrude Ewing, Colonel J. F. Milliken, W. F. Gee, Frederick and Lydia Yeamans Titus, Mr. and Mrs. Melbourne MacDowell, Ray D. Clifton, Lincoln, Neb.; Mary Holmes, Grass Valley, Cal.; Marie Taylor, Memphis, and many others.

Raymond Hitchcock gave a beefsteak party to the members of the company by which he is supported in The Man Who Owns Broadway, on the stage of the New York Theatre after the performance Saturday night, Jan. 1. A vaudeville performance was a feature of the supper, in which a number of clever amateurs participated.

On Thursday afternoon, Dec. 30, a Christmas party was given at the Actors' Child League, 773 East One Hundred and Eightieth street. After refreshments were served each child present received a gift from the tree.

All the members of The Great Divide company, including Ina Brooks and Ione Chamberlin, were the guests at dinner on Christmas night of Earl D. Brown, manager of the Brown Grand Theatre, Concordia, Kansas.

Gertrude Perry, who is playing Princess Yetive in the Central Graustark company, gave a Christmas tree party to the members of the company in Stillwater, Minn. As the company had to leave immediately after the performance for Chippewa Falls the tree was carried on board the train and the party enjoyed themselves en route.

J. E. Dodson, who is starring in The House Next Door, was entertained by the members of his company at a dinner in the Fort Pitt Hotel, Pittsburg, Pa., Christmas Day. A loving cup was presented to Mr. Dodson as a Christmas present from his associates, who took this means of showing their esteem for their star.

In Kansas City The Passion Flower company entertained members of other theatrical companies in the city at the Shubert Theatre. At the Willis Wood Theatre the Merry Widow company had a dinner and Christmas tree on the stage. Rice and Barton's Gaiety company held their celebration at the Le Grand Hotel. The As the Sun Went Down company at the Grand, and The Queen of the Secret Seven company both had their Christmas festivities in their respective theatres. Altogether it was one of the merriest Christmas celebrations of professionals in Kansas City.

Nearly 200 professional stage children responded to an invitation to attend a festival in Berkeley Hall, Boston, Dec. 27. The occasion was the annual Christmas tree tendered these little professionals. William Courtleigh, of A Fool There Was, at the Hollis Street Theatre, distributed the presents, and great was the merriment as the packages were untied. Following the gift-making came recitations and songs by the Dorothea Dix Hall children and refreshments.

THE YOUNG FOLKS THEATRE.

Beginning Christmas Day and continuing through last week, Edward E. Rice presented a Christmas entertainment for children in the Carnegie Lyceum, which he named the Young Folks' Theatre for the occasion. Crowds of children and also many grown-ups enjoyed the fairy extravaganza of Cinderella, the dissolving tableau called Enchantment, and John Sherman's Phantom Squad, a series of living pictures depicting the events of war. The tableau and The Phantom Squad, both pleasingly novel, were well applauded, but had to give first place to Mr. Rice's own version of the story of Cinderella and the Slipper. The story was told in verse and song. Jeanette Lowrie was the Prince Charming who ran off with Cinderella in the dainty person of Isabel Daintry. George K. Fortescue as Clorinda, the eldest sister, furnished the comedy, which appealed to the youngsters. Others in the cast were Lela Thompson, Lila Blow, Walter Perkins, and Blanch Homans. The whole production was characterised by much daintiness.

INJUNCTION AGAINST SHUBERTS VACATED

Justice Dowling of the Supreme Court denied Wednesday, Dec. 28, the application of Walter N. Lawrence for an injunction restraining the Shuberts from subletting the Comedy Theatre to F. Ray Comstock. Mr. Lawrence had a contract with the Shuberts to manage the Comedy Theatre and had intended to present Henry Dixey in Mr. Buttles at that theatre Jan. 4. The Shuberts, however, sublet the theatre to F. Ray Comstock and advertised the appearance there of Laurence Irving and Mabel Hackney in The Affinity, Jan. 3. Mr. Lawrence then applied for the injunction. A clause in the contract between Laurence and the Shuberts provided that the Shuberts had the right to terminate the lease by forfeiting the sum of $2,500 to Mr. Lawrence in lieu of damages. The Shuberts offered the required sum, which Mr. Lawrence refused to accept. Justice Dowling held that owing to the fulfilment of this clause no injunction could be granted. This ruling vacates the temporary injunction granted Mr. Lawrence by Justice McLean.

THE PRESIDENT SEES FORBES-ROBERTSON.

President Taft, who attended the wedding of his niece in New York last Thursday, Dec. 30, attended the performance of Forbes-Robertson in The Passing of the Third Floor Back at the Maxine Elliott Theatre the same night, and was greeted with the strains of "America," while the entire audience rose and remained on its feet until the President and his party were seated. After the second act Mr. Robertson was conducted to the President's box to meet the Chief Executive, who expressed his extreme pleasure at the delightful acting of the star, and Robertson in turn testified his delight at the novelty of playing before a President of the United States. In the party were Henry W. Taft and wife; Delia C. Terrey, of Millbury, Mass.; Louise Taft, Helen Taft, Miss Monohan, and the President's personal aide. Immediately after the play the President was driven to the station where he took the train for Washington.

JOLLY BACHELORS IN PRISON.

Members of Lew Fields' company in The Jolly Bachelors gave a two hours' entertainment at the Rhode Island State Prison in Providence, Tuesday afternoon, Dec. 28. Nat Fields acted as master of ceremonies. The mayors of Providence, Pawtucket, Newport, Woonsocket and Central Falls were present. The orchestra of the Providence Opera House played and the following persons took part in the vaudeville entertainment: Nora Bayes, Jack Norworth, Elizabeth Brice, Josie Sadler, Al. Leech, Topsy Segrist and Robert Dailey.

OPERA IN ENGLISH.

On account of the increased demand for grand opera in English, Milton and Sargent Aborn have perfected arrangements to present their companies in Boston, Brooklyn, Newark, Philadelphia, Baltimore, Buffalo, Detroit, Milwaukee, St. Louis and Chicago. Four organizations will play extended engagements in all of these cities. They will add Madam Butterfly, La Boheme and Tosca to their repertoire.

MRS. FERNANDEZ'S WILL.

Under the will of the late Mrs. E. L. Fernandez Price, the well-known theatrical agent, her daughter Bijou (Mrs. Abbingdon) and the deceased's husband, Edward E. Price, share equally in the estate. Mrs. Price in her will requested her daughter to give to Louise Galloway and Agnes Morelle personal mementoes from the estate, and named Oscar M. Leiser as executor.

SEVEN DAYS FOR CHICAGO.

The company which is to present Seven Days in Chicago left New York Dec. 28 for Syracuse. After preliminary performances in Syracuse, Erie, Kalamazoo, and Grand Rapids the company will go to Chicago Jan. 9, for an indefinite run.

GEORGE TOME BUSH.

George Tome Bush, pictured above, was born Sept. 24, 1867, in Bellefonte, Pa., his present home. His father was Daniel Bush, prominent attorney, politician and real estate man. George Tome received his education at private schools in different places, finally going to Swarthmore College and finishing up in a special chemistry course at the Pennsylvania State College, class of '87. He had to drop his chemical education by reason of the death of his father and take charge of the estate at home, which he has been doing ever since. Mr. Bush took a great deal of interest in athletics, playing on the football teams for many years, both while in and after leaving college, and has since showed his continued interest by refereeing football games and officiating at many athletic contests of many kinds. He is one of the official referees of the Intercollegiate Football Association. He is a thirty-second degree Mason and a Knight Templar, being a member of the Grand Commandery of Pennsylvania, having held several minor offices in that body. He is also a life member of the Sons of the Revolution, and was National Delegate of the League of American Wheelmen for twenty years, a member of the Nobles of the Mystic Shrine, a member of the American Philatelic Society, correspondent for many years of the leading city dailies, and has held numerous offices in many other societies and organizations. Mr. Bush has traveled considerably over the United States and Canada, and also toured through Europe, and at present is on a tour around the world, expecting to be gone about six months. He is now representing THE DRAMATIC MIRROR for the twenty-first year, having first qualified as correspondent in 1890. He is a keen dramatic critic, analyzing both the plays and the players, and criticises plays for the local papers.

CUES.

Clara Lipman will appear in her new play, Marjory's Mother, in New York, before the end of the season.

The Fires of Fate is Sir Arthur Conan Doyle's first play written independently of one of his novels.

Bernice Golden has succeeded Katherine Kaelred in the part of the Vampire Woman in A Fool There Was. Miss Kaelred left the company in Boston, Jan. 1.

John Slavin, the comedian, will go into vaudeville, opening at the Colonial Theatre, New York, January 24, in a musical piece.

Billie Burke will open out of town in W. Somerset Maugham's comedy, Mrs. Dot, January 20, with Frederick Kerr, an English actor, in the cast.

A stranger relieved Francis Wilson of his unabridged dictionary Thursday, Dec. 30, on the plea that Charles Frohman had sent him to borrow it for a short time. The stranger has not since been heard of.

Henry W. Savage has engaged Josephine Brown for the cast of Sewell Collins' adaptation of Von Schönthan's comedy, Miss Patsy.

Gus Hill will shortly produce The Turning Point, by Edmund Day, author of The Squaw Man.

Charles Bigelow has left Anna Held's Company in Miss Innocence.

The attendance at last Wednesday's matinee of The Chocolate Soldier was the largest for a Wednesday matinee in the Casino's history.

George Arliss, the star of Septimus, has expressed his disapproval of vivisection.

James Shesgreen, who has been looking after Frederic Thompson's advertising interests in New York, has gone on the road as Mr. Thompson's press representative.

Gertrude Atherton, the novelist, is writing a play for Mrs. Fiske. The subject is modern and American. Next season Mrs. Fiske will produce a new comedy by Langdon Mitchell, author of Becky Sharp and The New York Idea.

DEATH OF AGNES BOOTH

DISTINGUISHED ACTRESS BEGAN CAREER AS DANCER IN AUSTRALIA.

Went to San Francisco in 1858, Scoring Her First Success as Hermione—Her First New York Appearance — Her Popularity in Comic and Sentimental Roles—Anecdotes.

Agnes Booth, the celebrated actress, died early Sunday morning, Jan. 2, at her home 1453 Beacon Street, Brookline, Mass., from pernicious anaemia, after an illness of two years, aged 63. She had been unconscious for several days when death relieved her sufferings.

She was at one time one of the foremost actresses in America, and was admired from San Francisco to Boston for her remarkable versatility in the interpretation of all manner of roles, from gay to grave, from W. S. Gilbert to Shakespeare.

Mrs. Booth was born in Sydney, Australia, on Oct. 4, 1846. Her maiden name was Marian Agness Land Rookes, and she was the daughter of a British officer, then stationed in Sydney. She evinced talents for the stage at an early age, and attained the eminent place which she afterward held after a varied experience. She entered the profession at fourteen as a dancer, as did the late well-known Mrs. Gilbert. On Feb. 9, 1858, she went to San Francisco and appeared in drama under Mrs. John Wood and in the company with Adah Isaacs Menken. Later she joined the company at Maguire's Opera House, San Francisco, and remained with it till June 17, 1865. Her first success was scored as Hermione, when she was seventeen years old. At the old California Theatre she met and married Harry Perry, the leading man, a handsome fellow who had half the women of 'Frisco at his feet. Perry was adicted to drink, and a divorce followed. Mrs. Perry came to New York in 1865 and made her first appearance in Booth's old theatre at Twenty-third Street and Sixth Avenue, now a hustling centre of trade, in a French melodrama, La Femme de Feu. Later she joined Edwin Forrest, whom she supported in Richelieu at Niblo's Garden, and her success was so emphatic that she at once leaped into popularity as one of the leading actresses in the country.

In the spring of 1867 she became the wife of Junius Brutus Booth, the younger, brother of Edwin and John Wilkes Booth, and assumed the name by which she was afterwards known professionally. She became associated as leading woman with all the well-known stars of her day, including John McCullough, Wallack, Edwin Booth, E. L. Sothern, Thomas Keene and Lawrence Barrett. Her second marriage was an extremely happy one and she became the mother of two sons, J. B. and Sydney Barton Booth, who are still living and are both actors. Her husband dying on Sept. 17, 1883, Mrs. Booth became the wife on February 4, 1885, of John B. Schoeffel, of the firm of Abbey, Schoeffel and Grau, afterward a well-known manager in Boston. A few years later she retired from the stage and took up her residence at Manchester in comfortable circumstances, subsequently removing to Boston, where she was a great social favorite.

When Edwin Booth gave up his New York theatre his brother took it over and she appeared as Constance in a notable performance of King John, in which Mrs. Fiske, then a child, played one of the princes. She also appeared in Sardanapalus under Jarrett and Palmer, and in Cleopatra under the same management, and became the leading woman of the Union Square, the Park and Madison Square theatres, where she played a wide range of parts, and afterwards toured in The Sporting Duchess, The Best of Friends, and other successful plays.

She stood in the front rank of American actresses and was equally at home in serious and humorous roles. Her comedy work in Aunt Jack at the Madison Square kept theatregoers laughing for a whole season, while her impersonation of the deluded wife in Jim the Penman was equally effective in its serious bearing. She was delightful in her admirable mingling of sentiment and light comedy in Old Love Letters, After Thoughts and other plays that afforded her opportunity for similar expression. Her method was that of a thoroughly trained artist, and her success was borne out by an explanation she gave on one occasion in reviewing her career:

"You see," she said, "when I began girls had to begin at the very beginning—at the bottom—and climb up. Girls didn't star the first season or jump into public favor the first year, as a rule, in those days. We had no schools of acting then. All a girl could do was to get a chance and work hard and depend upon her ability to bring her fame. I began by going on in the ballet—not a desirable way, perhaps, but my mother believed it to be the best way. I went on and danced. It never hurts you, you know, to learn anything. It can always be used to advantage."

New Yorkers are fond of recalling her reign as the central figure in that excellent company of players with which A. M. Palmer surrounded himself in his Twenty-fourth Street Theatre, which for a long time was without a rival as the home of the drama in America, recalling the period when the best plays were given the best presentations by actors such as J. H. Stoddart, H. M. Pitt, Maurice Barrymore, Fred Robinson, W. J. Ferguson, E. M. Holland, Louis Massen, Walter Ramsay, Marie Burroughs, Maud Harrison, Mrs. E. J. Philipps and others.

She was a capital story-teller and an anecdote gained much by her manner of telling it. Of her first experience in a speaking part, she one day related the following:

The Lady of Lyons was put on one night by the company for which she was dancing the Highland fling. The lady who played the Widow Melnotte was taken ill, and as a last resort the manager came and asked Miss Booth to go on instead. She had just finished dressing for her dance, and the coarse robe of the widow being thrown over her body completely hid the pink tights. She was going over the lines near the front of the stage, when some one rung the curtain up. Her long robe caught in the roll, and the actress was lifted high and dry—her shapely limbs floating out in mid-air. The audience roared—but for a moment only. With a bang the curtain dropped, and little Aggie with it. Hysterics ensued, together with a long delay. Her mother finally got her to go on again, and she succeeded in pulling through the performance very acceptably. That was her first essay of a speaking part, and in her own words, "That curtain business was the highest point I have as yet obtained on the stage."

JOHN MASON IN NEW PLAY.

John Mason said farewell to The Witching Hour on New Year's Day, and yesterday (Monday) began rehearsals under Harrison Grey Fiske's personal direction, of a new American play by Ernest Poole, which is to be produced under the joint management of Mr. Fiske and the Messrs. Shubert. The latter have managed Mr. Mason's tours in the successful Thomas play with which he has been identified since he left Mrs. Fiske's famous organisation, the Manhattan company. George Arliss also entered into stardom from that company.

Mr. Poole's play is original in theme, dealing with phases of life quite out of the ordinary and wholly new to the theatre. The scenes are laid in Colorado and Mr. Mason's character—one of remarkable subtlety and singular power—is that of a civil engineer who is confronted by difficult problems, both domestic and professional, and who in solving them awakens the nobler side of his own nature.

The author of the new play is not yet known as a dramatist. This will be his first play to be presented the public. He is widely known, however, as a contributor to leading magazines. After he was graduated from Yale he studied life for several years as a worker in the University Settlement of East Side New York, and later visited Russia as a special correspondent and literary observer.

After a month of rehearsals Mr. Mason will be seen in the new play for a fortnight on the road and will then appear in New York.

MISS REICHER RETIRES FROM KLEIN PLAY.

Hedwig Reicher, who has been playing the part of Paula Marsh in Charles Klein's new play, The Next of Kin, at the Hudson Theatre, has left the cast. She will be succeeded by Grace Elliston. In the following letter to Mr. Harris Miss Reicher explains her reasons for leaving the cast:

"My Dear Mr. Harris: I feel in view of the position taken by the dramatic critics of New York that the role of Paula Marsh is not in my line, and not wishing to stand in the way of the ultimate success of Mr. Klein's play, I ask you to relieve me of the part. I realize that the gentlemen of the press, seated as they are out in front, are in a position to judge as to what should be the physical attributes of the actress who is called upon to play this part, and bow in acknowledgment of the wisdom of their opinion. Therefore, I beg of you, Mr. Harris, to grant my request. Sincerely, Hedwig Reicher."

Mr. Harris will place her in one of his forthcoming productions.

NO INJUNCTION AGAINST NANCE O'NEIL.

In the Supreme Court, in Brooklyn, on Dec. 30, Judge Blackmar denied McKee Rankin's application for an injunction to restrain Nance O'Neil from appearing under any management except his own. Mr. Rankin charged that Miss O'Neil entered into contract with him on Feb. 26, 1904, to appear under his management for a term of fourteen years, but that without his consent she was appearing in David Belasco's The Lily company. He asked that she be restrained from appearing under Mr. Belasco's management. Miss O'Neil's side admitted that she had such a contract with Mr. Rankin, but that she had been unable to get suitable engagements with him. Without reading the papers Judge Blackmar decided in favor of Miss O'Neil.

MRS. FISKE IN A NEW PLAY SOON.

Mrs. Fiske's tour in Salvation Nell will continue until early in February. She will then devote three weeks to rehearsals of a new role in a production Mr. Fiske has now in preparation. This will be presented first in Chicago. Mrs. Fiske's annual New York engagement will begin on Easter Monday.

HARVARD PLAYWRIGHT COURSE.

In response to Henry B. Harris' offer to be one of ten contributors to a fund for the establishment of a playwriting department at Harvard University, Professor George P. Baker has already secured six donations of $25,000 each, the amount offered by Mr. Harris. It is expected that the other three contributors will soon be found.

NEW THEATRE NOTES.

Winthrop Ames Entertained—Annie Russell as Lady Teazle—No Opera Next Season?

Beginning Tuesday evening, Jan. 25, the New Theatre Company will give five performances on alternate Tuesday nights at the Academy of Music, Brooklyn. Already the subscription sale for the first performance, which will be Strife, is unexpectedly large. Each play produced at the Academy will be given with all the care, accessories, and players, with which the play was given at the New Theatre. On the nights of the Brooklyn performances opera will be given at the New Theatre.

Annie Russell is to have the pleasure of appearing as Lady Teasle. The New Theatre management had planned to discontinue performances of Sheridan's comedy at the expiration of Miss George's engagement in the play, but learning that Miss Russell had long desired to show her interpretation of the part of Lady Teasle, they have decided to satisfy her wishes.

Though nothing official has been announced, there is reason to believe that no opera will be given at the New Theatre next season. The contract with the Metropolitan Opera Company was for one year only. Since the opera season at the theatre has not been very successful, a continuance of opera there would hardly seem probable.

The roof garden of the theatre, which was to have been a cafe, but for the proximity of the School of Ethical Culture, is to be fitted with a stage and decorated for a concert hall. Wild rumors have been flying about in regard to a theatre on top of the present building, necessitating many important changes in the present theatre. Though some changes are likely to be made, they will not be so startling as report has them.

Members of the New Theatre Company took Winthrop Ames, director of the theatre, by surprise and entertained him at a dinner on the roof garden, Sunday night. Scenery, properties, and furniture used in the different productions were utilized for changing the room into a veritable fairyland. Thirty-five covers were laid. Among those present were Annie Russell, Rose Coghlan, Matheson Lang, Mrs. Sol Smith, Albert Bruning, Louis Calvert, Ferdinand Gottschalk, Beatrice Forbes-Robertson, Elsie Kearns, Olive Wyndham, Vida Sutton, Guy Bates Post, William McVay, A. E. Anson, Pedro de Cordoba, Ben Johnson, Jacob Wendell, Jr., Oswald Yorke, E. M. Holland, Leah Bateman-Hunter, George Foster Platt, Hamilton Bell, Beverly Sitgreaves, Jessie Busley and Mrs. Delienbaugh.

NEW MASCAGNI OPERA.

Liebler and Company have been negotiating with Pietro Mascagni, composer of Cavelleria Rusticana, for a light grand opera, which they will produce next season. Ralph Edmunds, representing the Lieblers, is now in Europe. But little is known about the production, except that Mascagni will write an opera, and nothing definite can be said till Mr. Edmunds returns. The report is that the story of the opera is the familiar one of Lady Godiva, that Bessie Abott will star in the piece, that the name of the opera will be Ysobel, and that Mascagni will conduct it in person. The book will be written by Luigi Illica. It is expected that the opera will see production by December, 1910.

NEW THEATRES.

The Shuberts are to build a new theatre building on West Forty-third Street, directly opposite the Lyric Theatre. The theatre building will be seven stories high and will cost $150,000. The theatre will have a seating capacity of 732, and will be three stories high. The rest of the building will be utilized for studios and offices.

Plans have been drawn for a new theatre on West Forty-eighth Street. It is to cost $125,000, and will have a seating capacity of 792. The theatre is to be built for the Forty-eighth Street Theatre Company, of which S. L. Morris and Jacobs are the heads.

ARLISS ON TOUR.

George Arliss, having recovered from the illness that caused his temporary withdrawal from Septimus before the conclusion of its successful run at the Hackett Theatre in New York, opened his tour in Mr. Litteil's dramatization of W. J. Locke's charming and whimsical story at Pittsburgh on Monday, Jan. 3. Mr. Fiske has arranged Mr. Arliss' itinerary so as to embrace all the principal cities west of Kansas City, and his second season as a star will take him over a wider territory than that visited by him last season in The Devil.

CAST FOR ONE OF THE BOYS.

The Shuberts have announced the cast which will support Lulu Glaser in her new musical comedy, One of the Boys. The cast includes Jobyna Howland, Edith Sinclair, Walter Lawrence, Edward Favor, Arthur Cunningham, George H. Graham, William Glaser, Charles Arling, L. B. Foley, Doris Mitchell, Irene Frizelle and Almenore Francis.

A PLAY FOR MRS. FISKE.

Gertrude Atherton, the well-known novelist, is devoting the Winter to completing a new book and writing a play for Mrs. Fiske. The subject has not been disclosed, but it is known to be modern and American.

IDA BROOKS HUNT AT MARTIN'S.

Ida Brooks Hunt, the prima donna of The Chocolate Soldier, was the heroine of a peculiar and enthusiastic New Year's night demonstration after her performance at the Casino, on entering Martin's restaurant to dine with some friends. As soon as the conductor caught sight of her the orchestra began to play "My Hero" from the Strauss operetta, and immediately all over the café voices became audible demanding the song. Miss Brooks grew confused, but catching the infection from the conductor, who repeated the opening strains, she complied with the now general demand and sang the popular waltz movement in a voice that thrilled the thousand or more diners in the house. She was immediately overwhelmed with attentions. Flowers were thrown at her, one man presented her with an American flag and another enthusiast yelled, "That voice came from Indianapolis!" The diners stood up to attest their enthusiasm, and it was some time before the prima donna was permitted to enjoy her own dinner with her friends.

ASKED FOR AN INJUNCTION.

Mrs. Louise Drew, known on the stage as Gladys Cameron, asked for an injunction Dec. 28 to restrain the Shuberts from producing her play of Billy on the road, on the ground that they had taken liberties with the text and made other alterations not authorized by her. The attorney for the Shuberts stated that the author continued drawing a royalty of 5 per cent. of the gross receipts and would have to give a better reason for reclaiming her play. He also asserted that the trouble grew out of a quarrel between Sydney Drew, the author's husband, and the leading woman of the company, which led Drew to retire suddenly from the cast at the close of the engagement of the play at Daly's.

THE SERVANT IN THE HOUSE.

Charles Rann Kennedy's The Servant in the House was presented at the Carnegie Lyceum New Year's evening in Swedish for the first time in America. Hilda Englund, who translated the play from English into Swedish, was stage director. The part of Manson was assumed by Tage Johnson, an actor of the Royal Dramatic Theatre in Stockholm. Others in the cast were Harold Nordkvist, Allan Brander, Vilma Sundborg, Ellen Dalman, Magnus De Lang, and Arvid Paulson. The production was made by Vilma Sundborg.

BEN GREET'S NEW YEAR PRODUCTION.

On New Year's Day the Ben Greet company gave a production of A Midsummer Night's Dream at Carnegie Hall, assisted by the Russian Symphony Orchestra, which gave the complete score at Mendelssohn's A Midsummer Night's Dream. In the cast were Walter Beck, Eric Blind, David Proctor, Eugene Cleves, Henry Willis, Frank McEntee, Percival Seymour, Ben Greet, Redmond Flood, Charles R. Hopkins, J. S. Crawley, Grace Halsey Mills, Keith Wakeman, Violet Vivian, George Vivian, Ruth Vivian, Millicent Evison.

PRODUCTION OF BETHLEHEM.

Laurence Housman's mystery play, Bethlehem, will be given at Carnegie Hall next Thursday afternoon and Friday evening, under the direction of the Christmas Play Association of New York. Ben Greet has charge of the staging, and Homer Norris will direct the musical part of the production. The object of the association is to revive the old Christmas spirit. Every year it will give a nativity mystery play during the Christmas season under the auspices of the church.

ANDREW MACK'S MUSICAL COMEDY.

The Prince of Bohemia, Andrew Mack's new musical comedy, libretto by J. Hartley Manners, lyrics by E. Ray Goetz, and music by A. Baldwin Sloane, opened in Wilkes-Barre, Pa., last Saturday evening. Christie MacDonald is Mr. Mack's leading woman. Others in the cast are Harold Crane, W. T. Carleton, Charles McCarthy, Henry Norman, Mary Forrest and Georgie Lawrence. Lew Fields is the producer of the piece, which will be seen at the Hackett, Jan. 12.

SHUBERTS GET NEW PLAYS.

The Revolutionary Wedding, by Sulphus Michaelis, the Scandinavian playwright, and The Flea in the Ear, by the German author, George Feydeau, have been secured by the Shuberts for production in America. The Revolutionary Wedding has been seen in most of the European countries except in Russia, where the censor forbade its production. The Flea in the Ear was produced in German at the Irving Place Theatre last Thursday evening.

THE DEAD ARISE.

Owing to the lack of training of a horse which appeared in a production of Shenandoah at the Tootle Theatre, St. Joseph, Mo., last week, the scene which showed several "Yanks" lying dead suddenly became very much alive with retreating corpses when the horse kicked out several sections of a stage stone wall.

NEW YEAR'S AT THE THEATRES.

Every theatre in New York, including those which were harboring near-failures, was crowded New Year's Eve. Early in the evening the theatres were all sold out. The speculators reaped a harvest.

AL. G. FIELD MAKING HAY.

Did anybody in the profession ever see Al. G. Field, the popular minstrel man, in the hay meadow with a sure-enough, real, sensible and used pitchfork in his hand? He's been there, and only last Summer. Not only did he arise early himself, but visiting members of his company at Maple Villa Farm, the beautiful country seat of the veteran near Columbus, O., were pressed into service. "Doc" Quigley and George T. Martin and others all donned the cotton gloves and tried to act like old hands with the fork. That is, it is said they did, and THE MIRROR has received *prima facie* evidence in the the form of a photograph that they made a good stage presence doing so, the picture being duly printed herewith. Al. G. Field absorbed the farming bug a good many years ago, but not until within the last few years did he feel that he could gratify the ambition. Then he acquired Maple Villa, with the idea of making it his Summer residence. Since that time, with the many progressive changes which he has instituted, he has made the farm more than self-supporting, and in consequence is one of the most enthusiastic real farmers in the State of Ohio. It is not all fun, this simple life Mr. Field leads during the Summer, though the work is a pleasure to him. He has his automobile, he has his private gas plant, but Maple Villa is conducted on plans far from those of a gentleman farmer. In the above picture Mr. Field is shown with his "hired men" and others. The amateur farmers in the scene, by number, are (1) Edward Conard, (2) Al. G. Field, (3) "Doc" Dingley, and (4) George D. Martin. The scene will probably be duplicated next Summer and following Summers.

Gossip of the Town.

Edwin Brandt is making a successful doctor in The Fires of Fate.

The Harvard Glee, Mandolin and Banjo Clubs entertained a fashionable audience at the Waldorf-Astoria with a popular programme of their music, Thursday, Dec. 30.

The members of the Jolly Bachelors Company had seats at the performance of The Midnight Sons at the West End Theatre, last night, and after the performance the principals were entertained at a down-town restaurant by the principals of The Midnight Sons, with George Schiller as spokesman. The Jolly Bachelors goes into the Broadway Theatre, January 6. Rehearsals are being conducted by Lew Fields, who appears every night in Old Dutch at the Herald Square Theatre.

Forbes-Robertson declined a half dozen invitations to watch the old year out and the new year in, and after his performance of The Passing of the Third Floor Back on Friday night, took in the usual New Year night sights on Broadway as a private onlooker.

Thursday, Dec. 23, Joseph Gaites took his Three Twins Company to Philadelphia by special train to see his new musical play, Bright Eyes. The Three Twins Company returned to Brooklyn in time for Thursday evening's performance.

Stanley W. Sharpe, a theatrical manager for Daniel Frohman for many years, has obtained a divorce from his wife, Helen J. Sharpe.

Seven young women of Rome, N. Y., who were winners in a prize contest, occupied boxes at the Comedy Theatre, Tuesday evening, Dec. 28, to see Walker Whiteside in The Melting Pot. The young women, who were winners in a popularity contest, conducted by the Rome Sentinel, were accompanied by a chaperon.

Henry B. Harris will make his first musical comedy production in New York on Easter Monday. The play is called A Sky Lark, and is by his brother, William Harris, Jr., with music by Frank G. Dossert.

This afternoon and evening the Yale Dramatic Club will give Dion Boucicault's London Assurance at the Waldorf-Astoria. The production is under the direction of Frank Lea Short.

The Literary and Dramatic Union gave an entertainment at the studio of Irene Ackerman, Wednesday evening. Owing to the illness of the president, Judge Thos. W. Pittman presided. Among the features of the evening were Miss M. A. Gerard in a mandolin solo and Myron A. Bickford, director of the National Institute of Music, violin solos. Marion Sackett gave an exquisite rendering of original poems and John M. Curtis gave selections from Dickens.

Harrison Grey Fiske has engaged June Congreve to play Mme. Bollvard with George Arliss in Septimus. Miss Congreve was the Bohemian immigrant woman in The Bridge.

Mrs. Florence Baker Clifford will give a talk on The Science and Philosophy of Right Living and Thinking at the studio of Irene Ackerman, 1947 Broadway, Wednesday evening.

Emma Bunting, who has just returned from a successful tour of the West, will inaugurate a supplementary season of high-class stock productions at the Van Curler Opera House, Schenectady, N. Y., on Monday, Jan. 10. The opening bill will be Paul Armstrong's Californian romance, Salomy Jane.

Billie Ritchie, the original Drunk in Karno's A Night in an English Music Hall and now starring in the Vanity Fair, has secured for Australia the rights to Gus Hill's farce comedies—McFadden's Flats, A Hot Old Time, Gay New York, Over the Fence, Happy Hooligan, The Politician, Spotless Town, Around the Clock, His Honor the Mayor, Alphonse and Gaston, Two Old Sports, Are You a Buffalo? and The Married Mashers. These comedies will be produced by Richard Ritchie, the Australian comedian, and brother of Billie Ritchie. These attractions have a great assortment of pictorial paper which will be used in Australia.

Willard Mack transferred his entire stock company, including Maude Leone, from the Grand Theatre, Salt Lake City, to the Bungalow Theatre in the same city, Jan. 1.

McIntyre and Heath are on their way to the Pacific Coast with In Hayti.

The Barrier, with Theodore Roberts, comes to the New Amsterdam Theatre Jan. 10.

Lee and J. J. Shubert returned to New York Sunday after a trip of inspection of their new productions. Lee Shubert saw The Jolly Bachelors in Providence, Dick Whittington in New Haven and the Irving and Hackney performance of The Affinity in Atlantic City. J. J. Shubert saw Andrew Mack's new opera, The Prince of Bohemia, in Wilkes-Barre and The Watcher in Baltimore.

The annual Christmas play of the Baltimore City College was presented at Ford's Theatre, Baltimore, Dec. 28. A large audience of appreciative collegians witnessed the performance of The Freshman.

Mervin Dallas has now entirely recovered from his broken hip and is ready to go to work again.

Before sailing for Europe last week Ernest Gros completed the models for the scenes of Mrs. Fiske's next production. Mr. Gros painted the impressive Cherry street scene that is shown in the last act of Salvation Nell.

Next season Mrs. Fiske will produce a new comedy by Langdon Mitchell, who has already had two plays carried to great success by this artiste—Becky Sharp and The New York Idea.

Sanger and Jordan have disposed of two new comedies, which they secured from a new playwright, Frederic Arnold Kummer, of Baltimore. A. G. Delamater has already produced Are You a Suffragette? with Florence Davis in the leading role. The play, where seen, has been criticised favorably. The second Kummer comedy is Mr. Buttles, in which Henry Dixey appears under the management of W. N. Lawrence.

The East Side is preparing for the formal welcome to be given Sholom Ash, the Yiddish dramatist, who arrived from Russia Dec. 16. The reception will take place at some Yiddish theatre to-morrow. Mr. Ash intends to study the condition of his people in this country and will later return to Russia.

The new Shubert musical production, Dick Whittington, opened in New Haven Dec. 31.

Julian L'Estrange, an English player, will be Billie Burke's leading man in Mrs. Dot. He has been appearing as Maxine Elliott's leading man.

B. E. Forrester has taken the place of Ed Bloom is booking agent for Julius Cahn.

Charles Dillingham's new Globe Theatre opens next Monday night with Montgomery and Stone in The Old Town.

A permanent stock company has been installed at the Auditorium, Des Moines, Ia., and will occupy this house when booking permits. Manager McCuen is in Chicago making necessary arrangements.

Auriol Lee, granddaughter of General Robert E. Lee, commander-in-chief of the Confederate army, was married Dec. 31 in London to Frederick William Lloyd. Miss Lee is an actress.

The Boston Opera Company of 306 persons have started on a five weeks' tour. The itinerary includes a week of grand opera in Pittsburg, two weeks in Chicago, a week in St. Louis, a day in Indianapolis, three days in Cincinnati, and a day in Springfield, Mass.

Arthur Hoffman, the violinist, was married in Paris, Dec. 21, to Mary Tucker.

Mabel Taliaferro began her tour in Springtime at Hartford last Friday night. Miss Taliaferro played two nights in that city and is playing this week in New England. Frederick Thompson, Miss Taliaferro's husband and manager, will travel with the company. E. B. Jack, lately manager of the Western Polly of the Circus Company, is now acting as manager for Miss Taliaferro. Fred McClellan has taken Mr Jack's place with Polly of the Circus.

H. C. Davenport, the artist and cartoonist, is in a critical condition from a nervous collapse at Point Loma, Cal.

Alexander Birnbaum, orchestra conductor of the Komische Opera in Berlin, who has been in this country since November, will conduct the orchestra during the remainder of Loie Fuller's American tour.

The Preston-Bricket Stock company opened to good business at Fort Wayne, Ind. Dec. 28. The members are Carl Brickert, John A. Preston, Charles Ferriss, John M. Leaverton, Ben Greenfield, Ollie Eaton, Alzora Verto, Lida Hall, Lillian Blair and Stella Greek.

Harry Ashton, manager for J. C. Williamson of Australia, has returned to Australia after a year in the States.

After an absence of fifteen years from the stage, Julian Mitchell appeared in Miss Innocence in Chicago last Wednesday night. His part consisted of a dancing number, called The Dance of the Flirt, in which Louise Alexander was his partner.

In Cohan and Harris' Chicago production of The Fortune Hunter, Thomas Ross and Alma Belwyn have the leading roles.

The engagement of Laurence Irving and Mabel Hackney at the Comedy Theatre is for two weeks only. Their engagement in The Affinity, which they presented at a matinee performance in the Hackett last April under the name, The Incubus, opened in Atlantic City the evening of Dec. 31. Their company includes Orlando Daly, Charles W. Butler, Alfred Cahill, Isabell Lee, Pauline Whitson, and Margaret Weston.

Lionel Barrymore was compelled by illness to leave the cast of The Fires of Fate, while that play was still in Chicago. George Feadore has taken his place.

David Belasco's production of Is Matrimony A Failure will close at the end of its seventh month, Jan. 29, to make room for Just a Wife, the Eugene Walter play, in which Charlotte Walker will star.

A daughter was born Dec. 28 to Mr. and Mrs. John A. Himmelein in Sandusky, Ohio. Mr. Himmelein is the organizer of the Himmelein theatrical enterprises and Mrs. Himmelein is known professionally as Beatrice Earle.

Tim Murphy resumed his tour at Rochester, N. Y., Dec. 6, in Cupid and the Dollar, under the direction of Louis Werba. Mr. Murphy is supported by Dorothy Sherrod and the following company: Mrs. Aubrey Powell, Dorothy Davies, Frances L. Lewiya, Edward Lester, Charles Martin, Richard Y. Sterling, O. J. Griffin and Thomas H. Davis. T. H. Marrable is manager of the company.

Edmund Russell, at whose receptions many theatrical managers and stars are always to be met, has issued cards for Thursdays from 4 till 6 in January, February and March. At the first reception next Thursday Mr. Russell will present an absolute novelty so far as his studio is concerned in that there will be a short musical programme rendered by some of the most distinguished artists from both opera houses.

The little pupils of the Day Home and School for Crippled Children appeared in The Court of Flowers, a Christmas play written for them by one of their teachers, Mrs. Valentine, at a Christmas performance, and appeared in the guise of flowers and the sun and stars. The performance was preceded by a curtain-raiser played by the kindergarten class. After the entertainment the little ones of the poor classes were treated to a Christmas tree.

Ruth St. Denis has added a new dance, called In an Indian Garden, to her repertoire of Hindoo dances.

WITH FLOCK AND HERD

Photo Baker, Columbus.

Al. G. Field on His Farm, Maple Villa, Columbus, O.

THE RECORD OF DEATHS.

Carl Zerrahn, who died last Wednesday at Milton, near Boston, was born eighty-three years ago in Germany. For forty-two years Mr. Zerrahn was conductor of the Handel and Haydn Society of Boston and for thirty years conducted the annual Worcester festival. He was a leader in the organization and direction of the musical jubilees of 1869 and 1872. He had also directed the choral societies and festivals in many cities, and had toured the country in orchestral and choral concerts.

Mrs. Clara G. Barnabee, widow of Henry Clay Barnabee, of Bostonian opera fame, died in South Framingham, Christmas Day.

William Foster, owner of the Foster and Grand Opera Houses in Des Moines, was asphyxiated by escaping gas, Dec. 29, in his home in Des Moines.

Agnes Herron, known professionally as Clyde Darrow, who died in Cincinnati, Dec. 28, was leading woman of Robie's Knickerbockers, a burlesque company. She was a daughter of Captain John Herron of the Fifth Army Corps, of San Francisco, and during the Spanish war served on the hospital ship Missouri. Death was caused by an attack of appendicitis.

James Leroy Lewis, leading man with The Cowboy and The Thief, died in Boston Christmas night. Death resulted from an attack of apoplexy.

SAID TO THE MIRROR.

C. E. CALLAHAN: "In the decision of Judge Holt denying an injunction to the Holcomb version of St. Elmo it is stated, that in July, 1907, John P. Ritter copyrighted a dramatization of the novel which he had written, and that his copyright had been transferred to Holcomb and Glaser. How could this be done? How could a copyright of Ritter's play cover an entirely different drama by Holcomb? Some years ago Judge Grosscup in Chicago virtually decided that a play not published and put on sale could not be a subject of copyright, and as the object of the copyright law is to protect a book when published this would seem to be common sense as well as law. If this be so there is no need to copyright a play unless it is published. A copyright can last only forty-two years, while an uncopyrighted manuscript remains the property of its author perpetually."

NOTES OF VARIOUS ACTIVITIES.

Wright Lorimer is playing successfully in The Shepherd King in the West, where his work as an actor and this drama are both new. In San Francisco he won unusual attention in the press, and he is said to have played to large audiences everywhere.

The roster of William Lawrence's company in Uncle Dave Holcomb is Eileen O'Malley, Grace Hines, Marie Scott, Ethel Donnelly, George Warrington, Willis Reed, Walter H. Hemmingway, W. H. Roche, Louis Moore, Charles Woodlin, Marshall Aclams, Charles J. Newton, and Sim Allen, business representative.

May Stewart, under the management of J. E. Cline, is now in the eighteenth week and playing to good business. The company includes May Stewart, Linda Hebert, Marie Hood, Mrs. Jane Sylvester, Joseph De Grasse, Joseph Lehmann, Charles J. Conrad, James Cox, Herbert Van Dusen, Eugene Chester, John Barrett and Chester A. Dooley.

This is the roster of the Joseph Hortia company in Frita, the Wandering Musician, Hortia Amusement Company, sole owners: E. J. O'Brien, manager; C. C. Knapp, advance; Joseph Hortia, J. Frank Wilson, T. Ramsey, William Innis, M. T. Webb, Anna Whitford, Paula Burns, Bertha Blank, Little Valentine, Rex (prize St. Bernard dog). M. T. Webb, stage manager.

CORRESPONDENCE.

Received too late for classification.

TEXAS.

EL PASO.—EL PASO (Frank Rich, mgr.): The Great Divide 8, 9. Charles B. Handford 11, 12.——**CRAWFORD** (Frank Rich, mgr.): North Brothers Stock co Dec. 26-1 in The Three of Us, to good business. Lloyd Sabine and Mabel Cullen were especially fine in the leading characters; also Frank Carter deserves special mention.——**MAJESTIC** (Frank Rich, mgr.): This house changed from vaudeville to musical comedy 2-8, and played to capacity business. Said to be the best attraction this side of the Mississippi for the price.——**ITEMS**: Edwin Bailey and Grace Lockwood have severed their connection with this co. and left to-day for New York.—Miss Lockwood is succeeded by Mabel Cullen, who in her first appearance demonstrates ability and won her way into the hearts of her audience.—Lloyd Sabine assumes the role of leading man and his splendid voice, physique and ability qualifies him for the position.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): The Time, the Place and the Girl Dec. 13; good co. and business. St. Elmo 16; good co. and business. Paid in Full 17; good co. and business. The Great Divide 18; good co., to fair business; extremely cold weather kept many away. The Merry Widow 20. Human Hearts 21. The Right of Way 25. Brewster's Millions 26.

AMARILLO.—GRAND (H. H. Elliott, mgr.): Raymond Teal Musical Comedy co, Dec. 25-1; good co. and business. Little Johnny Jones 22; splendid co. and capacity house. Babes in Toyland 3. A Servant in the House 8.

BROWNWOOD.—HARRYMAN'S OPERA HOUSE (R. W. Harryman, mgr.): Pollock Stock co, Dec. 27-31; fair business. Girl from Missouri 4.

WASHINGTON.

EVERETT.—THEATRE (H. R. Willis, mgr.): The Soul Kiss Dec. 19; poor co.; fair house. Man of the Hour 25; excellent co.; pleased good house.——ACME (Acme Stock Co.; Joseph St. Peter, mgr.): Blue Grass Dec. 20-25; good co.; fine business. Mary Jane's Pa 28. May Howard 29. Land of Nod 31.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman, mgr.): The Barrier Dec. 23 pleased a fairly good house. The Honeymoon Trail 25, matinee and evening, drew very large audiences; pleasing well; performance a good deal improved over an earlier offering here. Lyman Howe's Travelogues 28; twice pleased fair audiences. The Lily and the Prince 1. Hickman-Bessey Stock co., third week, excepting 5 and 6. De Wolf Hopper 5. Broadway Burlesquers 6.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Judge, the Girl and the Wise Guy Dec. 25; poor attraction; poor business. Hickman-Bessey Stock 5, 6, playing My Sweetest Girl and The Burglar and the Lady. Donald Robinson in The Ark of Life 10.

MENASHA.—APPLETON (Charles A. Takacs, mgr.): Black Crook Burlesque co. Dec. 20; fair co., to good house. A Stubborn Cinderella 25, matinee; excellent co., to two good houses. North Brothers 26-2. Wisconsin University Glee Club 29. The Climax 9.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward P. Stahle, mgr.): The Virginian, matinee and night, Dec. 25; pleased good business. Louis James 1. The Traveling Salesman 3. Little Johnny Jones 8. The Girl at the Helm 12. Robert Mantell 15. The Time, the Place and the Girl 20. Ezra Kendall in The Vinegar Buyer 22. Primrose Minstrels 29.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Eagan, mgr.): The Prince Chap Dec. 25 pleased good business at both performances. Stetson's U. T. C. 27; two performances to fair attendance. Under the North Star 28, 29; fair performances to light business. The Lost Trail 30. Louise Gunning and Jess Dandy in Marcelle 31, 1. Vaughan Glaser in St. Elmo 5.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox, mgr.): Under the North Star Dec. 27; small house. Uncle Tom's Cabin 28; two performances to packed houses. Vaudeville and moving pictures balance week to good business.

DATES AHEAD.

Received too late for classification.

CALL OF THE WILD (Batts and Fowler, mgrs.): Delphos, O., 4. Napoleon 5, Marion 6, Sandusky 7, Mansfield 8, Akron 10-12, Steubenville 13, Butler, Pa., 14, E. Liverpool, O., 15.

COUNTY SHERIFF (Webb and Price, mgrs.): Danielson, Conn., 6, Rockville 7, Waterbury 8, Winsted 10, Easthampton, Mass., 11, Rhinebeck, N. Y., 13, Schuylerville 14, Schenectady 15.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Cincinnati, O., 9-15.

ERIE STOCK (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.

FIELD'S MINSTRELS (Al. G. Field, mgr.): E. Liverpool, O., 4, Youngstown 5, New Castle, Pa., 6, McKeesport 7, 8, Cumberland, Md., 10, Hagerstown 11, Harrisburg, Pa., 12, York 13, Lancaster 14, Trenton, N. J., 15.

GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Carbondale, Ill., 3-5, Centralia 6-8.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Toronto, O., 6, E. Liverpool 7, Washington, Pa., 8, Scottdale 10, Connellsville 11, Uniontown 12, Fairmont, W. Va., 13, Morgantown 14, Clarksburg 15.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Columbus, O., 17-19, Dayton 20-22.

GO-WON-GO MOHAWK (Thaller and Crowley, mgrs.): Springfield, Mass., 6-8, Fall River 10-12, Brockton 13, Philadelphia, Pa., 17-22.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Rochester, N. Y., 3-5, Syracuse 6-8, Boston, Mass., 10-15.

GRAUSTARK (Central; Baker and Castle, mgrs.): Austin, Minn., 4, Mason City, Ia., 5, Iowa Falls 6, Webster City 7, Le Mars 8, Sioux City 9, Sioux Falls, S. D., 10, Yankton 11, Vermillion 12, Norfolk, Neb., 13, Columbus 14, Council Bluffs, Ia., 15.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Mount Vernon, Ind., 4, Henderson, Ky., 5, Princeton 6, Madisonville 7, Owensboro 8, Bowling Green 10, Bardstown 11, Lebanon 12, Harrodsburg 13, Paris 14, Lexington 15.

HARVEY STOCK (Northern; J. S. Garside, mgr.): Burlington, Ia., 10-15.

HICKMAN-BESSEY: Mount Pleasant, Ia., 3-8, Oskaloosa 10-15.

HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Sabetha, Kan., 6-8, Summerfield 13-15.

HORTIZ, JOSEPH: Camden, N. J., 6-8, Philadelphia, Pa., 10-15.

JUST A WOMAN'S WAY (Co. A; Sidney W. Pascoe, mgr.): Carmi, Ill., 4, Palestine 5, Oblong 6, Champaign 8, Dubuque, Ia., 10.

KING OF BIGAMISTS (A. H. Woods, mgr.): Brooklyn, N. Y., 3-8, Holyoke 10-12, Springfield 13-15.

MACAULEY, WILLIAM: Winfield, Kan., 4, Arkansas City 5, Caney 6, Bartlesville, Okla., 7, Tulsa 8, Keifer 9, Sapulpa 10, Claremore 11, Vinita 12, Muskogee 13, McAlester 14, Durant 15.

MAN ON THE BOX (Central; Tronsdale Bros., mgrs.): Chanute, Kan., 5, Humboldt 6, Cherryvale 7, Oswego 8, Pittsburg 9, Neosho, Mo., 10, Monett 11, Springfield 12, Willow Springs 13, West Plains 14, Thayer 15.

NEWMANN: Portland, Ore., 3-8, Lewiston, Ida., 9-14.

NORWOODS, HYPNOTISTS: Lebanon, Ind., 3-8, Logansport 10-15.

ONLY LAW, THE (Bryant Amusement Co., mgrs.): Aurora, Ill., 8, Joliet 9, Galesburg 10, Clinton, Ia., 11, Dubuque 12, Mason City 13, Waterloo 14, Cedar Rapids 15, Rock Island, Ill., 16.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Chicago, Ill., 9-15.

RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Mt. Pleasant, Tenn., 4, Columbia 5, Nashville 6-8, Murfreesboro 10, 8, Pittsburg 11, Chattanooga 12, Athens 13, Knoxville 14, Morristown 15.

SIDNEY, GEORGE (Al. Herman, mgr.): Birmingham, Ala., 3-8, Nashville, Tenn., 10-15.

SANTANELLI (L. J. Slevin, mgr.): Marysville, O., 3-8, Norwalk 10-16.

SIGHTS' STOCK (J. W. Sights, mgr.): Starkweather, N. D., 3-5, Rocklake 6-8, Hansboro 10-12, St. John 13-15.

ST. ELMO (Vaughan Glaser, mgr.): St. Louis, Mo., 9-15.

ST. ELMO (Chas. A. Leach, mgr.): Kirksville, Mo., 5, Moberly 6, Fulton 7, Jefferson City 8, Washington 9, Sedalia 10, Columbia 11, Macon 12, Brookfield 13, Chillicothe 14, Trenton 15.

ST. ELMO (Geo. W. Frankland, mgr.): Huron, S. D., 6, Yankton 7, Mitchell 8, Sioux Falls 9, Mankato, Minn., 10, Faribault 11, Rochester 12, Kasson 14, Owaconna 15, Winona 16.

TAYLOR, ALBERT, STOCK: Nacodoches, Tex., 3, 4, Livingston 5, 6, Humble 7, 8, Bay City 10, 11, Port Lavaca 12, 13, Cuero 14, 15.

TURNER, CLARA: Bangor, Me., 3-8, Portland 10-15.

WALSH, BLANCHE (A. H. Woods, mgr.): Billings, Mont., 5, Livingston 6, Butte 7, 8, Great Falls 9, Helena 10, Anaconda 11, Missoula 12, Spokane, Wash., 13-15.

WHYTE DRAMATIC STOCK (Chas. P. Whyte, mgr.): Cherokee, Okla., 10-15.

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HIMMELEIN.—A daughter to Mr. and Mrs. John A. Himmelein, at Sandusky, O., Dec. 28.

Married

FILBERT—BYLER.—Roy Filbert and Fayne Byler, at Elmira, N. Y., Dec. 25.

HOFFMAN—TUCKER.—Arthur Hoffman to Mary Tucker, in Paris, Dec. 31.

LLOYD—LEE.—Frederick William Lloyd to Auriol Lee, in London, Dec. 31.

Died

BARNABEE.—Clara G. Barnabee, Dec. 25, in South Framingham, Mass.

FOSTER.—William Foster, at Des Moines, Ia., Dec. 29.

HERRON.—Agnes Herron, 27 years of age, in Cincinnati, Dec. 28.

LEWIS.—James Leroy Lewis, 35 years old, in Boston, Dec. 25.

McGRATH.—John H. McGrath, on Dec. 27, at Troy, N. Y.

ZERRAHN.—Carl Zerrahn, 83 years of age, at Milton, Mass., Dec. 29.

In Memoriam

In loving and ever constant memory of our dearly beloved mother.
MARION R. ST. FELIX,
who passed away Jan. 8, 1909.
"Those who knew her can realize our loss."
CLEMENTINA-HENRIETTA AND CHARLOTTE ST. FELIX.

CHICAGO STAGE GOSSIP

Alias Jimmy Valentine—Mousetrap Peddler Passes Fiftieth Performance—Marie Dressler in Tilly's Nightmare—Fortune Hunter Pleases—Praises for The Fourth Estate.

(*Special to The Mirror.*)

CHICAGO, Jan. 2.—Old 1909 went out in Chicago with the usual big crowds at the theatres. They saw some good plays, such as The Fortune Hunter, The Fourth Estate, and Mme. X. They were lured by the glitter and by the other things as well, of the Ziegfred-Anna Held production, roguishly called Miss Innocence. Little Nemo gave some idea of a Christmas pantomime at The Auditorium and there was good entertainment for old and young in The Newlyweds at The Globe. Blanche Bates and a pretty good play, The Fighting Hope, were at The Garrick. The recent local outbreak of queer dances, with the vampire sucking blood (apparently) from the neck of her victim, at The La Salle, was augmented by similar sinister entertainment for Youlside at another Theatre. Paid In Full gripped its hearers at McVicker's, and thieves were held up for admiration in Arsene Lupine, at Powers, and at The Studebaker in Alias Jimmy Valentine, though at the latter place the robber was redeemed—of course, by a woman. There were real heroes in three melodramas, at The Criterion, Academy and Bijou, and the gentle influence of Out Of The Fold was felt and appreciated at The College. A few hundred girls displayed their figures more or less at about half a dozen theatres devoted to musical comedy.

Of the entire list the play that probably caused the most spontaneous and unadulterated expressions of pleasure, was The Fortune Hunter at The Olympic. Its near neighbors, The Fourth Estate, at The Grand Opera House and Mme. X. at The Chicago Opera House, were its rivals. To anyone who attends plays almost nightly, the expressions of opinions of the audience near him, especially on going out after the play, become especially interesting and important. Nothing but terms of delight were heard after The Fortune Hunter. It seemed that faith in the theatre to give refreshing entertainment had been revived. Thomas W. Ross was an excellent choice for Nat. Duncan. He plays it better than any character he has played here. It was done to a nicety and with good judgment in every instance. In the little love scenes, the comedy love scenes, and the spontaneous expressions of the most genuine friendship between man and man he was equally successful. He always showed the right spirit. Nearly all the other men in the company were satisfying and several showed unusual fitness and skill. Shelly Hull, George Spelvin, Frank Bacon, Francis Conlan, J. E. Miltern, and Phil Bishop. Alma Belwin played the leading woman's role, the druggist's daughter, with gratifying naturalness, sweetness and sympathy. Edna Bruner played the banker's daughter well. Others in the cast are Leigh Porter, Tom Callahan, Avon Breyer, Edward Longman, Warren Rogers, and William F. Granger. There was an exceptionally large audience Thursday night. The play may remain several months.

Several long runs seem to be in prospect. Seats for four weeks of Tillie's Nightmare, with Marie Dressler, at the Great Northern have been placed on sale. The Fourth Estate is here at the Grand Opera House for a month or two. The Fortune Hunter may be at the Olympic till Spring, and Seven Days will soon be at the Illinois for a stay.

Marie Dressler's appearance last night in Tillie's Nightmare at the Great Northern was her first appearance in the part in a large city. It was the metropolitan production of the piece, and Lew Fields had spared no expense to make it elaborate. There are eighty-seven people in the company. In the support are announced J. Clarence Harvey, Burrell Barbaretto, Horace Newman, George Gorman, John E. Gorman, Bernard Lynns, Octavia Broske, Virginia Foltz, May Mentford, and Mona Desmond.

Kitty Grey, an English musical comedy production at the Illinois, proved a graceful entertainment. G. P. Huntley, the star of the company, delighted the audience Monday night. His vapid talk of a brainless English lord contained many a witty and humorous point, which he delivered in a masterly manner. There was much praise of him in the reviews and many compliments for the production. Charles Angelo's "King of Illyria" was exceedingly clever. Mr. Angelo has a pleasing voice and makes the most of several good songs which fall to his part. James M. Elhern introduced a good deal of low comedy, which seemed entirely acceptable. Gladys Claire was sincere, sweet-voiced and pretty in the title-role, and Eva Kelly made Lady Binfield bright and popular. Nellie Daly was a brisk maid with some acrobatic contributions. The scenery was sumptuous.

The Fourth Estate quickly became locally famous at the Grand Opera House and seemed destined to have a successful run. James O'Donnell Bennett, the critic of the *Record-Herald*, was moved to say that the acting was virtually perfect. The play was regarded as the best of the newspaper plays by the local press, and was almost unanimously praised. The company which evoked such enthusiasm in critical minds includes Charles Waldron as Wheeler Brand, Pauline Frederick as Judith, Alice Fisher as Mrs. Nolan, Mary Marshall as Phyllis, Robert McWade, Jr., as the managing editor, Thomas Findlay as Nolan, Neil Moran as Dupuy, Charles A. Stevenson as the judge, Tom Hadaway as Nolan's son, Thomas Thorne as the poet, William Humphrey as the city editor, Richard Garrick as Moore, George W. Middleton as the old newspaper man, Argyll Campbell as the office boy. The play is a clever, sane and true representation of life in a daily newspaper office. It is a bit preachy in one or two instances, but with these exceptions proceeds with strength and increasing interest from beginning to end. It was a great pleasure to observe Alice Fisher again in a good part. The mechanical effects of the last act, with the row of typesetting machines at the front, were remarkable.

The Mousetrap Peddler, the Viennese comic opera at the new Ziegfeld Theatre, has been such a success that its engagement will continue at least until Jan. 15. Nothing but praise is heard of the production, and especially its fine music. The imported company still includes Emil Berla, Louise Barthel, Cornelia Morena, Heinrich Riehl, Karl Klum, Heinrich Nabrich, Minnie Landau, Jacob Brust. Autograph photographs of Mr. Berla and Miss Barthel were given to patrons at the fiftieth performance, Dec. 29.

Havana, with James T. Powers, is at the Garrick, beginning this week.

An estimate of the new play at the Studebaker, Alias Jimmy Valentine, by Paul Armstrong, from a story by O. Henry, requires some restraint. It appears that excellent ideas and material have been hurriedly made up into a drama with the natural uneven result. For the most part the play is a melodrama. The central figure is a burglar who is so skillful he can open a safe by feeling with his supersensitive finger-ends the movements of the machinery of the lock as the knob is turned. Thus he gets the combination. He is made a manly young chap who saves a rich young woman from the clutches of a thief while she is sitting alone in a Pullman. She falls in love with him and this redeems him. Her father is a bank president and gives him a position in which he has to handle the bank's cash. A former pal who goes right with him is made watchman in the same bank. Another pal who reforms turns up at the bank and the three have a scene in the bank office with a tray full of bank notes in front of them. A detective pursues the hero-thief, finds him at the bank as an official and tries to arrest him, but is prevented by what is apparently a proved alibi. This scene is novel and telling. It is well written. In the last act the reformed robber gives an exhibition of his skill with his finger-tips to open a big safe in which a child has accidentally been imprisoned. So much of thieves and pals and prisons and safe-opening and detective work must leave a strong impression of melodrama. H. B. Warner, who tried out the character of the hero-robber for star part, played it with characteristic skill. The alibi scene was especially well done and won him a round of applause. As the convict in the first act, before the pardon for rescuing the girl in the Pullman, Mr. Warner was even more of a star figure than in the alibi scene. It was more of a characterisation. The first act as a whole gave much promise which was not later fulfilled. Laurette Taylor, as the banker's daughter was as handsome and as natural as possible in playing a rich and high-bred girl who virtually pursues the hero and declares her love in spite of his prison record. Frank Monroe made an exceedingly popular character of Doyle the detective, and opposite Mr. Warner in the alibi scene did his full share to make it gripping. Harold Hartsell as the warden of Sing Sing presented a definite idea of the political appointee, giving the part vigor and convincing naturalness. Joseph Tuohy was capital as Red, the yeggman; Donald Gallaher was clever as the boy, and William F. Clifton played the banker with proper dignity, sympathy and substance. The rest of the company was capable; Tom Gunn as the warden's clerk, Edmund Elton as Bill Avery, Frank Kingdon as the lieutenant governor, Edward Bayes as Blinkey Davis, Maud Turner Gordon and Gail Towers as members of the Band of Hope Society for prison reform. An audience of good size seemed to like much of the play. Press opinion was divided.

The play is unique in many ways, and if carefully revised may become useful in Mr. Warner's repertoire.

A Knight for a Day, H. H. Frazee's production, with Edward Hume virtually in stellar prominence playing Joy, which John Slavin played opposite Mabel Hite, was immensely popular as a holiday bill at the National Theatre last week. Extra matinees were given and there were crowds at all performances. The production is thoroughly well maintained, and Mr. Hume not only delighted the audience but pleased critical observers better than Mr. Slavin, because he was less fussy and more legitimate, sane and substantial in his comedy. He received a great deal of applause. Grace De Mar was clever in Mabel Hite's part of Tillie Day, and there was plenty of evidence that she was appreciated.

J. Palmer Collin, of the Arsène Lupin company and a member of the National Board of Directors of the Actors' Church Alliance, met members of the Chicago Chapter at its recent regular meeting.

Violet Dale will retire from The Flirting Princess company this week. She will be succeeded by Vera Michelena, who was recently in vaudeville at the American Music Hall.

Schiller's Mary Stuart will be played by the Wachsner German company at Powers' for the classic matinee of Jan. 17.

Anna Held has drawn crowded houses as usual at the Colonial, but certain daring details of the performance have not escaped record in the reviews in unmistakably terse terms. The "show" seems to be chiefly Miss Held, Mr. Bigelow and girls.

Julian Mitchell, the producer, returned to the stage at the Colonial last week in Miss Innocence by engaging in the vampire dance as the absinthe fiend. The entire company watched him from the wings and were as delighted as the audience.

The new Seven Days company for The Illinois will give the first performances out of town beginning Wednesday of this week and reach The Illinois next Sunday.

The cleverness of Arsène Lupin, at Powers, has been appreciated here; also the excellence of the company headed by William Courtenay, but a few critics have asked, why this attempt to enforce admiration of a thief? Probably because Raffles made money.

A play called Miss Patsy is mentioned as the successor of Mme. X at The Chicago Opera House, but no time is set for the end of the run of Mme. X.

The selection of chorus girls for The Belle of Baldhead Row, which is to follow The Goddess of Liberty at The Princess has been begun, with Hilding Anderson, the musical director and composer, of Manager M. H. Singer's staff, as judge of candidates.

Lillian Mortimer's famous bread-winner, No Mother to Guide Her, is being played by Messrs. George Klimt and Frank Gazzolo's clever stock company at The Academy this week. The capability of the company gives these melodramas of the better kind a value they never had before on Halstead Street. In the Academy stock now are John Lane Connor, Isabel Randolph, Anne Bronsaugh, Guy Coombs, Thomas Swift, Lew O. Hart, Mark Elliston, Frances Mendell, Nellie Holland and Harry Hayden.

Following an unusually successful holiday week with Out Of The Fold as the bill, Manager Marvin of The College is making his patrons laugh with Why Smith Left Home until they are quite willing to admit it is a happy new year. Marie Nelson, the leading woman, who was out of the cast on account of illness for several weeks, has returned.

Kind Christmas greetings for THE MIRROR from Katie Emmett are gratefully acknowledged, with best wishes for the new year.

An anonymous Christmas card from Meet Me-At-The-Fountain and Co., Siegel and Cooper's, New York, is acknowledged with qui vive, as the writing seems to be that of a feminine hand.

A card from Charles A. Sellon and William B. Raynor, of this city, announces the preparation and booking of a new extravaganza entitled The Cow and the Moon, with a flotilla of pretty girls and eighteen scenic displays. Their Cat and the Fiddle is making their new year prosperous.

Messrs. Klimt and Gazzolo will present their new Criterion Stock company next week in Mr. Klimt's production of Monte Cristo. The former patrons of this theatre who did not seem to care for vaudeville have returned, with many new ones, and have taken very kindly to the heart interest selections offered so far, including Only a Shop Girl this week.

The Newlyweds and Their Baby continue at the Globe this week after a holiday week of good houses. The company is in the main as good as ever and the production well maintained. James E. Rosen's baby is a unique character creation which could hardly be duplicated. His squall is one of the hits of the season. Olga von Hatzfeldt is remarkably like the pictures of Mrs. Newlywed, which means that she is a pretty and graceful woman. She acts the part nicely and sings well. Leo Hayes makes excellent comedy of Newlywed and wins many encores with his dancing. George Murphy is still making his German waiter one of the funniest characters of its kind.

Harold Vosberg is heading a company in Wanted by the Police at the Bijou this week.

The bills this week: Grand Opera House, The Fourth Estate; Olympic, Fortune Hunter; Powers', Arsène Lupin; Chicago Opera House, Madame X.; Garrick, Havana, with J. T. Powers; Illinois, Kitty Grey; Studebaker, Alias Jimmy Valentine; Ziegfeld, Mousetrap Peddler; Colonial, Anna Held; La Salle, Flirting Princess; Princess, Goddess of Liberty; Whitney, They Loved a Lassie; McVicker's, Paid in Full; Globe, Newlyweds; National, Honeymoon Trail; Crown, Three Weeks; Academy, No Mother to Guide Her; Criterion, Only a Shop Girl; College, Why Smith Left Home; Cort, Kissing Girl; Bijou, Wanted by the Police; Great Northern, Tillie's Nightmare, with Marie Dressler.

OTIS COLBURN.

CHICAGO MANAGERS

Photo Gibson-Sykes and Fowler, Chicago.

U. J. HERRMANN

New Cort Theatre

Photo Moffett, Chicago.

MORTIMER H. SINGER

Princess and La Salle Theatres

LOS ANGELES.

The Music Master Attracted Big House—St. Elmo in Third Week at the Burbank.

The one big thing theatrically this Christmas week has been the engagement of David Warfield and his perfectly selected co. in The Music Master. Just one year ago Mr. Warfield was seen at the Belasco for a two weeks' run in this play and also The Grand Army Man, but this recent visit had no effect, from a box office standpoint this season. What's the use commenting about such an engagement or such a co. of players; every one knows and appreciates and waits in line for tickets for hours, and patiently at that. On the opening night, Mr. Warfield was called, time and time again, and after insistent demand and yells of "bravo" and such like had to make an appearance on an undressed stage and receive his due. Although Christmas week and one usually considered unprofitable by managers, the seat sales amounted to over $15,000 for the engagement. Olga Nethersole comes Dec. 27-1 in repertoire.

The Belasco offered that farcical success, Are You a Mason? for the holiday week; it is the best sort of fun and was splendidly handled. Attendance for the week good. Gertrude Nelson Andrews' new play, Through a Window, is to be given its initial presentation 27-2.

St. Elmo is in its third week of success at the Burbank, packing the house at every performance. On Christmas Day, both at matinee and evening performance, Harry Girard and twenty-five extra players presented as a curtain raiser a clever little operetta called Santa Claus. With this additional offering the Christmas bill was one of the strongest at any of the play houses. Commencing 26 and for the week the Burbank will present The Girl of the Golden West, with Frances Nordstrom taking the leading role; Miss Nordstrom succeeds Blanche Hall as leading woman of this co.

Ferris Hartman and co. in The Toymaker at the Grand Opera House 19-25, to good business. Mr. Hartman and his associates made much out of the material and the piece seemed to satisfy.

A big musical sensation advertised as The Top o' th' World opens at the Majestic on Christmas matinee and continues during New Year's week.

On Friday evening, 24, Manager Drown of the Orpheum was presented with a magnificent cut glass and silver punch bowl set numbering twenty-five pieces; this was a gift from each and every employee of the theatre, and presentation was made in presence of all. Mr. Drown is very popular with his employees and the public at large and this gift expressed real heartfelt interest. Offsetting this, but as a yearly custom, every employee found an extra bit of money in his pay envelope as a token of appreciation from the Orpheum management.

Owing to the sad death of Phoss McAllister, wife of H. S Dunfield, and who was a former member of the Burbank co., Mr. Dunfield will not be in the cast of The Girl of the Golden West, which is to be staged at the house next week.

The little inmates of the Orphans' Home were all guests of the Orpheum 24, and the employees of the house made up a purse and purchased twenty pounds of candy, which was given the little fellows during the intermission. A large parcel was sent to the home for those unable to attend.

DON W. CARLTON.

IN THE BOSTON THEATRES

Dick Whittington at the Majestic—Margaret Anglin Entertained by Society—Tom Karl Sings at Mrs. Barnabee's Funeral—New Theatre Project—New Shubert to Open Soon.

BOSTON, Jan. 3.—Many of the houses in town make changes in bill to-night, and the new offerings are in many respects the most interesting of the season, starting 1910 off in appropriate fashion.

John Drew returned to the stage to-night for his first public appearance since his serious accident with a runaway horse in Central Park, which caused his temporary retirement from the stage. He has now completely recovered from the effects of the accident and played as if nothing had ever happened to him. Society was certainly out in full force, and the presentation of Inconstant George was received with unquestioned appreciation.

William Hodge came to town for his first appearance as a star to-night, and from the indications of the opening of the engagement The Man from Home will stay quite as long at the Park as A Gentleman from Mississippi did. It may seem a trifle tough to have to wait for nearly three years for a chance to see a new play like this, but now that it is here it will be sure to stay, as Mr. Hodge always has been a Boston favorite.

Rebecca of Sunnybrook Farm certainly settled down for a long run at the Tremont, and the house was packed, with the largest advance sale of the season. A very good reason for this was the popularity of the story, and Mrs. Kate Douglas Wiggin, the author, was in town to see that everything went well. A new interest was added to the presentation here by the fact that the title-role was taken up by Edith Tallaferro, who until recently has been starring in Polly of the Circus.

The Majestic has a regular Christmas pantomime from the other side of the Atlantic, and although Dick Whittington is almost exclusively of British popularity there are enough of American features added to make the Shubert presentation a lively one. Louise Dresser is one of the chief favorites in the cast, with Alexander Clark as the principal comedian and Kate Elinore as another leader among the fun-makers.

Margaret Anglin is in the second and last week of her engagement at the Colonial in The Awakening of Helena Richie, but she now divides the time there, for four matinees are given by Ruth St. Denis, whose Hindoo dances obtained such vogue in the single week at the Park that she was transferred here for extra afternoon performances. They are certainly wonderfully beautiful presentations of Oriental mysticism.

Bright Eyes is proving to be another case of Three Twins, and at the Boston splendid patronage has been the rule. The handicap of missing the first performance by the blockade in the big storm has been made up, and everything is going nicely, with the chief honors of the presentation easily won by Cecil Lear and Florence Holbrook.

John Craig has Othello up his sleeve for the next production at the Castle Square, but meantime Shakespeare has to wait for Theodore Friebus, for his local extravaganza, 1915, has made a most substantial hit and is playing along to splendid audiences, just as The Circus Girl did a year ago. Mary Young is especially clever in this new production, and the augmented company does it the fullest justice.

At the other stock company house, the Bowdoin Square, it looks as if the continuous performance of melodrama, pictures and vaudeville would be a permanency, so well is it liked. The play for the week is The Angel of the Alley, with Charlotte Hunt doing the angel act in the most approved fashion, with Frederick Van Rensselaer to aid her.

The Wolf at the Globe has shown the skill of Eugene Walter in a new light, and it contrasts very strikingly with Paid in Full, the first play from his pen to be seen here. Among those who have been especially well liked in the production are Alice Dexter, Carl Anthony, Joseph Greene, Joseph Challie, William Norton, and Jack Devereaux.

Sal, the Circus Gal, continues the policy of melodrama for the Grand Opera House, where no more farces and musical productions are in sight for the present. Vivian Prescott plays the circus girl very effectively, and the other features of the production are of the A. H. Woods type of popularity.

The Boston Opera company has gone away, bag and baggage, for five weeks to show the cities of the West how the Hub gives grand opera when it has it for a permanent thing. Two special trains took the singers away, and there was quite a crowd to see them go. Now the Back Bay house is tenanted for a week by Lole Fuller, who appeared with her dancing muses in the full programme of novelties, a taste of which was given for a single performance in conjunction with opera a few weeks ago. Now it is the real thing.

Mrs. Agnes Booth, the eminent actress, who has been in retirement for about ten years, died at her home in Brookline yesterday after a long and lingering illness. She was the wife of John B. Schoeffel, manager of the Tremont Theatre, and mother of Junius B. Booth, now in England, and Sydney Booth. For a number of years she was leading lady at the Madison Square Theatre in New York, where her impersonation of Mrs. Ralston in Jim the Penman was one of the features of that play. One of her best impersonations was the title-role of The Sporting Duchess when it was given with its all-star cast. Many of her Summers were spent at Manchester-by-the-Sea, where she owned the Masconomo House.

There have been many social features arranged for Margaret Anglin in the course of her stay here, for Mrs. Margaret Deland, the author of the novel, is prominent socially here. Perhaps the most interesting occasion of all was the reception given by Mrs. Julia Ward Howe, Boston's grand old woman, who still keeps a lively interest in stage affairs.

A novel performance of Money and the Woman was the first one at the Grand Opera House, for the scenery and costumes could not, on account of the snow blockade, be delivered at the theatre, so that the actors had to give it in street clothes. The next night everything was all right.

Charles T. K. Miller, the business-manager of A Fool There Was, was summoned to court last week on account of letting little Emily Wurster go back to the cast of the play, but the Assistant District Attorney did not press the charge. However, the child's older sister took the role for the remainder of the engagement at the Hollis.

N. T. Parker, the dramatic critic of the *Transcript*, has received the sincere sympathy of his friends upon the death of his mother from a sudden attack of pneumonia last week.

Boston had its novelty of a New Year's celebration this year, and for once felt real metropolitan with special dinners at the hotels and late trolley cars to the suburbs. Among the theatrical folks who entertained were Ruth St. Denis, who had one of her Hindoos make a special Indian supper; Eva Tanguay, of The Follies, and Annabelle Whitford, of the same company, who had quite a party at the Brewster.

At the funeral of Mrs. Henry Clay Barnabee, wife of the comedian of the Bostonians, his associate for so many years, Tom Karl, sang the favorite hymns, "Lead, Kindly Light," and "Abide with Me." The services were held at the chapel at Forest Hills Chapel, and were conducted by Rev. Charles F. Dole, of Jamaica Plains. Mrs. Barnabee had been ill for some time and died at South Framingham.

There was a genuine holiday pantomime of the old sort given for two special morning performances at Keith's last week, under the auspices of the Woman's Educational and Industrial Union. Hamilton Bennett, who is going to sing at Beyreuth next season, was the Santa Claus.

Lindsay Morison, the manager of the American Music Hall, was one of those who walked the hot sands last week and became a Mystic Shriner in Aleppo Temple. Later in the evening he had Consul, the man monkey, come up to entertain the crowd for the New Year's Eve celebration.

Maxine Elliott is the sponsor for the Drama Club, which was founded last week by eleven young women who are taking up dramatic writing at Radcliffe College. Lillian J. Levis is the president.

Louise Smith, the porteress at the Back Bay Opera House in charge of Mrs. Larz Anderson's box, received a greeting when that lady returned from the South in the shape of a ruby ring set with diamonds.

The next dancer to amaze Boston will be Madame Pierrefeu, who makes her debut in a new capacity at Jordan Hall, Jan. 14. She was better known as Elsa Tudor, a Back Bay society girl who used to be a member of the Vincent Club before she made a distinguished marriage and went to Paris.

Plans have been completed for a new theatre which, if carried out, will make it the largest in Boston and one of the largest in the world. It is to be called the National, and it has a location on Tremont Street, near Berkley, with a capacity of 4,000. The prices will be very low so as to draw the masses to see vaudeville and pictures. It will be owned by the Worden Brothers Amusement Company and will be ready for opening next Fall.

The new Shubert is practically completed, and will soon be ready for opening, with E. H. Sothern and Julia Marlowe in their Shakespearean repertoire, including Macbeth as the chief novelty. JAY BENTON.

PROVIDENCE.

The Jolly Bachelors Good Entertainment—Brown of Harvard Made Good Impression.

Lew Fields' production of The Jolly Bachelors rejurned to the Opera House Dec. 27, this time for a week's engagement. The success of the production was assured from the very favorable impression it made on the last visit, some two weeks ago. The same excellent entertainment was afforded at the hands of a notable list of stars, including Al. Leach, Stella Mayhew, Topsy Siegrist, Elizabeth Brice, Josie Sadler, Robert L. Dailey, Lional Walsh and Walter Percival. Nora Bayes and Jack Norworth have also been added to the cast since it was last seen here. The Battle 3-5.

Mollie May occupied the Imperial Stage 27-1 with Grace LaRue in the title role. The presentation was generally acceptable, although poor houses were in evidence. Miss La Rue was at all times the centre of attraction, although creditable work was contributed by Jack Gardner, Kate Rolla and Eva Fallon. Robert Hilliard in A Fool There Was 3-8.

Brown, of Harvard, the attraction at the Empire 27-1 created a decidedly favorable impression. Since last seen here it has been invested with tuneful melodies and a series of clever dances, although the original plot remains intact. Ivar Anderson, as Tom Brown and Flora Chalue, as Evelyn Kenyon contributed good work, while Jack Gardner and Edward Lindemann were adequate. In the Bishop's Carriage 3-8.

Fred Irwin's Majestics made their annual visit to the Westminster 27-1 with a performance of merit. Joe Hollander, Gus Fay and Florence had the prominent roles. Les Apache De Paris 3-8.

Owing to the unusual demand for tickets The Jolly Bachelor co. at the Opera House played an extra matinee 24.

The big snow storm of the past few days has created havoc generally throughout the East, and in this connection the scenery of Fred Irwin's Majestics now playing at the Westminster was held up somewhere en route. At the opening performance, however, the house scenery was used to good advantage.

The Arion Club gave its first concert of the season 29 at Infantry Hall to a large and appreciative audience. The Damnation of Faust was well rendered with Josephine Knight, Daniel Beddo and Willard Flint as soloists. The orchestral work was finely rendered by the Boston Symphony.

The hearts of the prisoners were cheered and laughter chased away the gloom when The Jolly Bachelor co. descended upon the Rhode Island State Prison and gave the inmates a rattling good entertainment. The occasion was one that the prisoners looked forward to with a keen anticipation as Manager Wendelschaefer takes some attraction to the prison about this time each year. Fun reigned fast and furious and the performers in general left a lasting impression. The programme was: Overture by the Opera House Orchestra, G. Raymond Ladd, conductor, George A. Nichols, musical director of The Jolly Bachelors co., conducting the subsequent numbers; the eight Jolly Bachelors, high steppers; Lional Walsh, in stories; Nat Fields and Robert Dailey, Those Funny Boys; Gertrude Vanderbilt, toe dancing; Nora Bayes and Jack Norworth, Enough Said; selection by orchestra, Walter Percival, in songs and stories; Stella Mayhew, coon songs and stories; Elizabeth Brice, sand; Topsy Siegrist, song and dance; Al. Leach, specialties; Nellie Lynch eccentric dancing; the eight Jolly Bachelors, buck dancers; finale Col. Wendelschaefer and orchestra.

HOWARD F. HYLAND.

ST. LOUIS.

The Work of the Stock Companies—Bills of the Week—An Actor in the Pulpit

ST. LOUIS, Jan. 3.—James K. Hackett held forth at the Olympic in the heralded Bernstein drama, Samson. As Samson, Hackett differentiated himself little from his portrayal of other roles. General excellent, at least, is inseparable from him; that he had. The company was capable and gave good support.

Rose Stahl triumphed in The Chorus Lady at the Century. Alice Leigh was charmingly kind and motherly as Mrs. O'Brien. Giles Shine was tremendously liked as Mr. O'Brien. Isabel Goodwin played Nora O'Brien prettily.

The Garrick retained William Hodge and The Man From Home last week. The play, the star and the company are excellent.

The American offered School Days, the plays of mischief, kids and brasen softness over bygone days. Music and songs helped out immensely and the applause was sincere. Amiel Wilks was a winsome Moult. Herman Sinberg figures in the fun centre.

The German players at the Odeon presented the farce Die Gallioschen der Gieocke to an enthusiastic Christmas audience.

The Imperial Players put forth at the Imperial a very creditable presentation of Merely Mary Ann. Ethel Clifton, leading woman, brought vitality and realism to the portrayal of Mary Ann. The other members of the company were well cast and did good work.

Havlin's offered The Convict's Sweetheart, an Al. H. Woods production of scenic and costume brilliancies.

The bills this week run: Olympia, Grace George in A Woman's Way; Century, Louis Mann in The Man Who Stood Still; Garrick, Blanche Ring in The Yankee Girl; Odeon, German Stock company in Jaegerblut; Imperial, Imperial Players (stock) in Romeo and Juliet; Havlin's, The Candy Kid; American, Norman Hackett in Classmates.

William Hodge, The Man from Home last Sunday from the pulpit replied to the Rev. Payson Mause's anti-stage sermon of several weeks ago. Mr. Hodge presented the logic of the footlights very well indeed. FREDERICK L. DOYLE.

PITTSBURGH.

The Rose of Algeria, Ben Hur and Superba—The Stock Company—Operatic Offerings.

PITTSBURGH, Jan. 3.—Those who liked light and tuneful music linked with an interesting story; bright and pretty scenery; good comedy and much vim and action had it offered to them in the Rose of Algeria at the Alvin last week. Ethel Green has a most winning personality, possesses a sweet voice, and her role of the American doctress was most prominent among the feminine members and very delightful. Eugene Cowles still has an excellent bass voice and used it effectively in his songs, and the remainder of the cast was adequate. George Arlise and his company in Septimus is this week's attraction, and William Faversham in Herod, Blanche Bates in The Fighting Hope and Viola Allen in The White Sister are underlined.

Ben Hur drew large and appreciative audiences at the Nixon, and it was finely presented by a competent company and elaborately and handsomely staged This week Aida, Lakme, Lohengrin, Carmen, Boheme, Madame Butterfly and Rigoletto will be sung by the Boston Grand Opera company. Coming are Margaret Anglin in The Awakening of Helena Richie, The Three Twins, Hattie Williams and Willie Collier.

The Harry Davis Stock company was seen in Broadhurst's farce, What Happened to Jones, at the Duquesne, and gave a praiseworthy performance. Romeo and Juliet is this week's bill and is lavishly produced. Misses Callie Gates and Marion Tiffany joined this company last week.

The Lyceum had Hanlon's Superba, which contained several new features and pleased large audiences. Bert Williams in Mr. Lode of Koal holds forth the current week, with Beulah Poynter in Lena Rivers, Ward and Vokes and Graustalk to follow.

McFadden's Flats are occupied at Blaney's Empire, and following are Broadway After Dark and Monte Cristo.

The I. M. A. gave a midnight performance of vaudeville on New Year's eve at the Lyceum to increase its sick fund and Caputo's Band was a feature. ALBERT S. L. HEWES.

INDIANAPOLIS.

Henrietta Vaders Showed Her Ability as Aunt Polly—Helen Weathersby as Mrs. Wiggs.

Billie Burke made her first appearance in Indianapolis at English's Dec. 21, 22, in three performances of Love Watches, and made such a favorable impression both as an actress and by her charming, fascinating personality that she established herself firmly as a favorite. The play was a delightful little comedy and was received with great favor by good houses. Excellent support was given by Julian L'Estrange, Ernest Lawford, Stanley Dark, Maude Odell, and Kate Meek in the principal roles.

Polly of the Circus with Ida St. Leon, the Christmas attraction 25-25 was a sweet, tender and entertaining play that pleased good houses. Ida St. Leon made a charming little Polly and acted the part with ease and ability. Her bareback riding added a touch of realism that was novel and pleasing. Earl Ryder was good as the minister. Kate Jepson was a genial, life-like "mammy" and the other parts with a few exceptions were well acted. Constance Crawley in Justification 27-29. Louis Mann in The Man Who Stood Still 30-1. The Gentleman from Mississippi with Burr McIntosh and Will Deming 3-8.

David Harum, put on by the Forepaugh Stock co. at the Majestic 27-1 was cordially received by good opening houses and bids fair to be a popular drawing card throughout the week. J. Francis Kirk handled the title-role with much success. Henrietta Vaders, the new character woman, made her first appearance with the co. and her delightful acting as Aunt Polly promises well for our future pleasure. Ainsworth Arnold and Lucille Spinney made the most of the two trying roles of John Lennox and Mary Blake. James Hayden as Larabee, S. F. Cairns as Zeke Swinney and Fanny Barnard Knight as Widow Cullom were good. A Hole in the Ground 3-8.

Mrs. Wiggs of the Cabbage Patch, the Christmas week attraction at the Park drew good houses throughout the week and was capably acted by a co. including Helen Weathersby as Mrs. Wiggs, May McManus as Lovey Mary, Vivia Ogden as Mis' Hazey, Thomas Aiken as Mr. Stubbins, J. Fred Holloway as Chris Hazey and the three Finley children who are unusually pleasing as the little Wiggs. The Clansman 27-29, here for the first time at popular prices, was presented by a good co. that included Joseph R. Garry, Arthur DeVoy, Evelyn Faber, Maud Durand, W. A. Jordan and others. Norman Hackett in Classmates 30-1. Queen of the Secret Seven 3-5.

The manager of the Mrs. Wiggs Cabbage Patch co. entertained the co. with a Christmas tree on the stage at the Park after the matinee 25. There were presents for the children and for the older members as well.

PEARL KIRKWOOD.

SAN ANTONIO.

Christmas Shopping Cut Down the Attendance—Praise for Trahern Stock Company.

Christmas shopping, together with bad weather, affected the attendance at all the play houses, which did only a fair business with the exception of The Merry Widow, and Florence Gear in Fluffy Ruffles. At the Grand Opera House Paid in Full Dec. 19, 20, returned this season, having lost none of its attractive features. The cast, a splendid one, included Emma Brooks, who was again seen in the part of Sara Perry, the one in which she made such an impression last season. The other members were adequate. The Right of Way 21; had a splendid co., but played to very poor business. Merry Widow 22; again delighted two full houses. This co. is greatly strengthened by E. E. Graham and Anna Bussert, and will always draw good houses in this city. Babes in Toyland 24; made quite a hit with the children; this co. gave toys to all the children attending the matinee performance. Co. fairly good, but business only fair. Florence Gear in Fluffy Ruffles 25, 26, with Christmas matinee, played to S. R. O. business. At the matinee 25, Manager Weis gave the orphans of the city a box party, with toys as Christmas gifts. Miss Gear and co. delighted all, and there was some regret that she did not appear more often than she did. She is quite a favorite here. The most notable attraction of the week of 30-1 will be Mrs. Fiske in Salvation Nell, and all are looking forward to seeing her. Mrs. Fiske is booked for 30. St. Elmo 28, 29. Brewster's Millions 31, 1. Banda Mexicana 3, 5. Home of a Thousand Candles 4. The Girl Question 5, 6. Dixie Minstrels 8, 9. Marie Stewart 10. Golden Girls 14, 15. Fifty Miles from Boston 20. Flower of the Ranch 21. Servant in the House 24, 25. The Climax 26-29. Round Up 30-1. These dates are subject to change.

At the Empire (M. B. Brady, mgr.): The Al. Trahern Stock co. presented a Western melodrama 19-25; business was very poor, with the exception of Christmas matinee and night, on account of bad weather and Christmas shopping. The bill presented with The Road to Frisco, or My Lady Nell. It was cleverly handled and they made a hit. Jessie Mae Hall sang some very sweet songs; one written by her representative, Floyd Trahern, entitled "My Little Squaw Girl," made quite an impression. Julius Barton again distinguished himself by excellent work as Humpy Jones, the half-witted miner. The balance of the co. were all good, and it is to be regretted that this splendid co. does not get better business. All the plays are put on with every detail, and the first performance is as good as the last. HADEN F. SMITH.

SPRINGFIELD, MASS.

Frances Starr Gave Pleasing Performance—Otis Skinner's Offering the Week's Event.

The Easiest Way came to the Court Square two nights before Christmas and naturally suffered some in attendance, for at another time it would have packed the house. Frances Starr, Joseph Kilgour and the fine co. gave a lesson in perfect acting. The Candy Shop, with Frank Lalor, Annie Yeamans, Rock and Fulton and others, returned to two capacity houses Christmas Day. One of the St. Elmo cos. played to fair business 27, 28. The event of the week was Otis Skinner in his new play, Your Humble Servant, 30, a delightful comedy, finely played. Fiske O'Hara in The Wearing of the Green 1. Mabel Tallaferro in Springtime 4, 5. Cavalieri concert 6. Silver Threads 7. The Girl from Rector's 8. The Love Cure 12, 13.

Many of The Candy Shop co. passed their before-Christmas rest in Springfield.

The Gilmore Lad Scribner's Burlesquers 27-29 and A Workingman's Wife 30-1.

EDWIN DWIGHT.

THE STAGE IN PHILADELPHIA

Companies Hard Hit by the Snow Storm—Collier in The Lucky Star, Dramatized from The Motor Chaperon—The Stronger Claim—The Arcadians—Deborah of Tod's.

PHILADELPHIA, Jan. 3.—The blizzard which visited this city last Saturday and Sunday played havoc not only with the transportation companies and business in general, but with the theatres and theatrical companies, three of which—The Arcadians, William Collier and J. E. Dodson—were compelled to postpone their opening until Tuesday evening. The latter and his company came east from Pittsburg to open in The House Next Door at the Chestnut Street Opera House. They managed to get here in time, but their scenery and costumes were less fortunate, meeting with a series of mishaps that caused a postponement until Tuesday evening.

William Collier's A Lucky Star Company came on in good time from Syracuse, but here, too, fate was unkind to scenery and costumes, the result being that the Garrick was closed Monday night, opening the following evening. Maxine Elliott had troubles of her own, but everything was in readiness for the performance at the Adelphi, as the company was already here, and the scenery had arrived in advance and was stored somewhere on Market street, near Twenty-second. It was an all day job to transfer it to the Adelphi, the last load not reaching the theatre until five minutes of eight. It is said that forty-two horses were "used up" in making the transfer of the scenery. The curtain arose on Deborah of Tod's on time, however.

The experience with Miss Elliott's scenery fully illustrates the difficulties, and explains, in part, why the three houses mentioned above had to postpone their openings. The outgoing companies had almost as much trouble in leaving the city as did the incoming ones in getting here. Montgomery and Stone, in The Old Town, were booked for Atlantic City, but conditions down there were almost as bad as they were here, and as their scenery is bulky, it is believed the company was unable to appear Monday night.

Bright Eyes is said to have failed to reach Boston in time for its Monday evening opening. Henrietta Crosman failed to open in Sham in Reading. The Parisian Widows succeeded in reaching Baltimore, but costumes and scenery were tied up some distance this side of that city. Conditions out in West Philadelphia were so bad that, after the performance at the William Penn, fully five hundred people, many of whom had not attended the show, crowded into the theatre and requested shelter on the plea that they could not reach their homes, which was a fact. Manager Miller immediately ordered that they be allowed to remain and everything possible be done for their comfort. Sandwiches and coffee were provided at the expense of the management. Many other incidents might be cited to show the effects of this disastrous storm, but those mentioned will no doubt suffice.

That the attendance at the theatres which remained open Monday was as large as it was caused some surprise even among the several managers. But it was holiday week and people seemed willing to brave any discomfort to enjoy a little pleasure. As the week progressed, and even though the horse trolley service was at times almost at a standstill, attendance improved, and the week-end found most of the theatres playing either to big or good houses.

This week finds many changes in the offerings at the leading theatres. Lillian Russell in The First Night closed at the Broad Saturday night, and will be followed this evening by Henri Bernstein's masterpiece, Israel. William Faversham in Herod will be at the Adelphi, succeeding Maxine Elliott. Sam Bernard in The Girl and the Wizard is the Lyric offering, Jefferson de Angelis having departed for new fields. Chauncey Olcott's annual visit to the Walnut ended Saturday night, his two weeks' engagement in Ragged Robin having been very successful. A Gentleman from Mississippi opens for an indefinite run this evening. J. E. Dodson in The House Next Door remains at the Chestnut Street Opera House, William Collier in A Lucky Star at the Garrick, and the Arcadians at the Forrest.

Jefferson De Angelis in The Beauty Spot, at the Lyric, enjoyed a most profitable three weeks' engagement, the attendance continuing good throughout. The show created a very favorable impression here.

The First Night, with Lillian Russell as Rose Graham and Digby Bell as Colonel Ketcham, supported by an excellent company, met with a cordial reception at the Broad. George Hobart in his dramatisation of Italy's Nancy and Co., which in turn was adapted from a well-known German farce, has written cleverly and his comedy is both sprightly and deft. Its chief fault, perhaps, lies in a lack of compactness and in overloading of detail that forces the interest to follow too many threads. The action hinges on the complications arising from a wife who wishes to hide from her jealous husband the fact that she has written a musical comedy. She induces a well-known author to accept the authorship, and the skein gets very tangled when the author's fiancée and the husband take up the trail of the two authors, whom they suspect of a more than Platonic interest in each other. Miss Russell has little to do as Rose Graham, the authoress, except to fit happily into attractive stage pictures (aided materially by some marvelous creations of Paris modistes), until the third act, when she demonstrates that she has skill of no mean calibre in straight comedy. At the close of the act she delivers a long speech with faultless elocution, her rich speaking voice suggesting possibilities of power and feeling which might serve her well even in more exacting character roles. Her efforts met with well-merited applause that was as hearty as it was sincere. Digby Bell, as the watchful and impressionable father of the author's fiancée, shares honors with Miss Russell by his droll and infectious acting and scored heavily. Julius McVicker, as the unfortunate author, made a pleasing impression, as did Sydney Booth as Mortimer Smith. Millicent Evans and Leonora Oakford did well as the two daughters, while Georege E. Mack, well known for many successes in Chinese comedy, made a decided hit as Murgatroyd Howe, "a young man with money." The play was prettily staged.

When The House Next Door first appeared at the Garrick last season, with John E. Dodson as the irascible Sir John Cotswold, it not only made a decided hit, but it was freely predicted that it would be one of the successes of the season, which it proved to be. The rough edges had not then been worn down, but they have since been eliminated. We have The House Next Door with us again, the play opening last Tuesday evening at the Chestnut Street Opera House. Mr. Dodson is still the Sir John, and a more finished performance could hardly be imagined. The very character of the play requires the most delicate treatment, lest it offend. It receives this at the hands of Mr. Dodson and his associate players, among whom may be mentioned Frank Losee, who has the part of Sir Isaac Jacobson, which he handles with masterly skill. Ruth Chester as Lady Cotswold was efficient, as was Lorena Atwood as Lady Jacobson; J. Malcolm Dunn as Cecil Cotswold, and Olive Temple as Ulrica Cotswold. Other parts were effectively taken by Regan Hughston, Fania Marinoff, Herbert Standing, A. T. Herndon, W. H. Sams, and Charles Diem. As was the case last year, the piece is handsomely staged.

"To see Willie Collier in a play, 'tis to laugh," has long been an old saying here, where this droll comedian has long been a favorite. He opened last Tuesday evening in his new comedy, A Lucky Star, at the Garrick, where he has since been playing to big houses. Like most new plays, it has to have some few touches of improvement here and there before it will run with finished smoothness. But even with its few shortcomings, Collier has in A Lucky Star one of the best vehicles in which he has appeared in recent years. It is an adaptation of The Botor Chaperon, one of the famous motoring stories by C. N. and A. M. Williamson. It has been adapted by Anna Crawford Flexner, which really means that many of the lines—and they are bright and Collieresque—are due to her, the idea of the story only being adhered to. Collier is given abundant chance to show the quaint and easy humor that is so identified with him. There are few dull moments when he is on the stage, which means that the audience is constantly laughing. Marjorie Wood was winsome as the bogus chaperone, and Paula Marr, Katherine Mulkins, and Phyllis Young were attractive as other members of the boating party. Reginald Mason, as Rudolph Brederode, and Wallace Worsley, as Robert Van Buren, contributed much to the success of the performance.

Coming direct from London, where it enjoyed a long and prosperous run, The Arcadians began a three weeks' engagement at the Forrest last Tuesday evening before an audience that was next door to, if not quite, capacity. This latest of Charles Frohman's English productions at once created a marked impression—maybe a decided hit would be nearer the mark. The music is by Lionel Monkton and Howard Talbot, the book by Mark Ambient and A. M. Thompson, while the lyrics were furnished by Arthur Wimperis. The humor is excessively English, and the comedy passages are often lacking in snap. But there fault-finding must end. A more beautifully staged production of its kind has never been seen in Philadelphia, and that is saying not a little. Colors are harmoniously blended in the artistic settings, and the dresses of the ladies of rich material are stunning in effect, and combine tastefulness and luxury. The music is exceedingly melodious and of superior quality. Several of the songs are charming, and the score in its entirety is musicianly, a rather uncommon characteristic in latter-day musical plays. Frank Moulan, the principal comedian, impersonated a wealthy Cockney restaurant keeper, whose airship carried him to Arcadia. His arrival creates great interest among the shepherds and shepherdesses, who lead the simple life in that blissful abode of perfect truth and happiness. They had just heard of England, a land of "monsters," and of London as a terrible place where the people did not tell the truth, and lived in "cages" built of bricks and stone instead of in the open air and cheerful sunshine. In consequence of telling a lie, the Cockney is immersed in the well of truth and comes forth an Arcadian. He is obliged to lead a party of Arcadian shepherdesses to London on a missionary enterprise to convert the wicked Londoners to the truth. From Arcadia the scene is transferred to Askwood race course, where the climax of absurdity is reached by having the transmogrified Cockney ride the winner in the principal race. When the horse and rider are brought in to receive the triumph due them the jockey is clinging to the horse's neck fast asleep. To account for this it is explained that the intelligent animal had entered into a compact with an Arcadian shepherdess who understood the language of all the animals. Arcadia is brought to London in the form of a restaurant in the third act. The Cockney fails from grace by telling another lie and is again dipped in the well of truth and restored to his own grotesque self. The prima donna of the company is Ethel Cadman, an English beauty, who as Sombra, a shepherdess, sang in a pure, fresh, cultivated voice of considerable flexibility and range. She had several charming numbers, which were repeatedly encored, and deserved to be. Julia Sanderson made a most attractive Irish lassie, and her singing and dancing of "The Girl with a Bit of a Brogue" took the house by storm. Percival Knight as an English jockey aroused much merriment with his English comedy. Connie Ediss was humorous as the Cockney's wife, and Audrey Maple was pleasing in song and dance. Alan Mudie and Lawrence Grant were two other principals who played with success. All of the minor parts were well taken.

It was Maxine Elliott, rather than Deborah of Todd's, who scored at the Adelphi last week. The play, which is in four acts, was adapted from a familiar English novel by Mrs. Henry de la Pasture, popular there and but little known here, who used a theme common on the stage and in fiction. It is a simple story, beginning abong bucolic surroundings, where Deborah, with much money and much Devonshire dialect, milks cows and makes cider, and leading on to London drawing rooms, where the life she lives as the wife of Sir Arthur, a thorough man of the English world, appals her by its complex intriguing. The novel has simply been staged, not recast, into a vigorous well-constructed play. The audience laughs at the comedy but is not greatly interested, except in the charming acting and personality of Miss Elliott. O. P. Clarence, an English actor of training, fills out admirably the playwright's sketch of Sir Arthur. Two farm servants, played by Arthur Whitby and A. Herbert, were lifelike. Muriel Godfrey Turner and Rene Kelley, Sir Arthur's scapegrace daughters, were effective, and Thomas Holding and Frederick Meade do two young men of position. Arthur Whitby, who "doubles," is a capital old peer. Donald Colthrop has a neat eccentric part as Benjamin Corelia. The scenery is beautiful. The whole play is admirably done, there is no doubt on that point. It is well played, well staged, well cast, and has a star whose face it is a delight to look upon. There are lots of laugh in it. No one is dull. It is the play itself that is lacking. The attendance was large all week, even the opening night finding the house well filled.

The Grand Opera House provided a special treat last week for its many patrons by producing in excellent manner The Man of the Hour. That appreciation of the management's effort was evident was fully shown by the attendance, which was large. The play was excellently cast, with John Robertson in the title-role, a part he filled in a most acceptable manner. Julia Hansheit caught the fancy of the audience in the more thrilling scenes. The remainder of the support was in capable hands. This week Superba.

Broadway After Dark was the attraction at the National. It is one of those melodramas possessing plenty of thrills, and there were enough people here who like that kind of a play to fill the house nightly and at the matinees. This week, On Trial for His Life.

The Heart of Alaska, which was produced at the Girard for the first time in this city, is in four acts, by Henry D. Carey. It is a strong drama of life in the frozen Klondike, and was given a splendid production by a company that was fully adequate. Henry D. Carey appeared in the leading role to good advantage, and was capably supported by a large company, including Lucy Milliken, Louis Thiel, Joseph Harris, Fern Foster, Russell Simpson, Edwin Caldwell, Ford Fenimore, and Frederick Seaton. The play was staged by T. Hayes Hunter, and he did some very effective and attractive work, several scenes being both beautiful and realistic. This week, Brown of Harvard.

The Stronger Claim, by George D. Parker, of the Orpheum Players, was produced for the first time upon any stage at the Chestnut Street Theatre last week. It scored an instant success. While a bit melodramatic at times there are no periods when it is not interesting, the three acts running smoothly and evenly. Briefly, the play is woven around a girl of the chorus and her experiences in an aristocratic family whose son desired to marry her, but in the end she is won by the man who has befriended her, Brian Desmond (Wilson Melrose). The cast is an excellent one. Mr. Melrose in particular appeared to good advantage, while Marion Barney, as Ann Bruce, the chorus girl, had a part that fitted her perfectly. It is probable that she has never had a better role since becoming a member of the Orpheum Players. Mr. Parker was not in the cast, but it is evident that he realized the strength, the adaptability, of the different members of the company, and, with the assistance of Percy Winters, the stage-manager, made his own selections. They could not have been more happily chosen, for there was not a weak spot in the cast. So successful was The Stronger Claim that it was continued this week. Mr. Parker is to be congratulated upon the success of his play. Next week, The Squaw Man.

The Ben Greet Players gave Mrs. Spencer Trask's Christmas play of the nativity, entitled, The Little Town of Bethlehem, at the Academy of Music, Thursday afternoon, for the benefit of the Hope Day Nursery. It was admirably acted.

Metz in Ireland, Al. H. Wilson's play, will be at the Grand Opera House week beginning Jan. 10. Paid in Full comes Jan. 24.

Ethel Barrymore will have here premiere in Pinero's Mid-Channel at the Broad on Feb. 14.

Eleanor Robson comes to the Lyric in her new play by Mrs. Burnett, The Dawn of a To-Morrow, for two weeks, sometime this month.

Hart's Theatre had Convict 999 as last week's offering, and played to a satisfactory business.

Future bookings so far announced indicate that Philadelphia is to have pretty much every thing new that is in the market. Elsie Janis, in The Fair Co-Ed, is to come to the Garrick shortly; The Follies of 1909, with Eva Tanguay in the leading role, will be the next attraction at the Chestnut Street Opera House. Israel will follow Lillian Russell at the Broad. Sam Bernard will come over with The Girl and the Wizard, appearing at the Lyric, while William Faversham, in Herod, will follow Maxine Elliott at the Adelphi. A Gentleman from Mississippi will be at the Walnut next week. The play is awaited with interest, because it has at least two people in the cast who are very popular in this city—Thomas A. Wise and Douglas Fairbanks.

JOHN D. SLADE.

PORTLAND, ORE.

Lila Rhodes Danced Into Favor—Margaret Dale Is Both Charming and Clever.

The Yankee Prince, with George M. Cohan in the title-role, was the attraction at the Bungalow for three nights, opening Dec. 19. The theme is a timely satire on the trade in foreign titles for American "simoleons." There is just enough consistency to give the story point and direction and at the same time be handmaiden for many high-class features, not the least of which are gorgeous stage settings and elaborate costumes. There is only one George Cohan—author, playwright, actor, comedian, composer—and his appearance was the signal for a near ovation. The principals are all good, including besides the Cohans themselves Tom Lewis, who as Steve Daley, trainer of prizefighters, creates a riot with his quaint comedy. Lila Rhodes, who is Josephine Cohan's understudy, assumed the principal feminine role. She is a lithe, graceful dancer and pleased greatly. The Yankee Prince is in every way a most satisfactory production.

Father and the Boys, with William H. Crane, began a three nights' engagement at the Bungalow 23 to fairly good business. The comedy is delightful and was written for Mr. Crane by George Ade. It is a most humorous and diverting round of fun, with just enough seriousness to make it perfect. In the character of the old wool merchant, whose interests and affections are centered solely in his two sons, Mr. Crane is splendid. One might easily hunt for synonyms and adjectives to tell of his delightfully quiet and telling work. Margaret Dale as Bessie Brayton is charming and is not only a beautiful woman, but is a most capable actress. Louis Massen as Major Bellamy Dilsworth, Percy Brooke as Tobias Ford, Sidney Blair and Forrest Orr as the two boys, and Vivian Martin and Elsa Payne, who portray the two girls, help to make Father and the Boys a clever vehicle for a clever actor. The Alaskan 28.

The Girl at the Helm was the attraction at the Baker 19-25, but played to poor business. There's lots of music, tuneful and catchy. A novelty was the "Ghost of Ragtime," in which the chorus is shown all in white, with Anna Eva Fay, veiled and spooklike, against a setting of dead black. The motor race scene was a mechanical revelation. Billy B. Clifford in the leading role made himself solid and the support was adequate. Primrose Minstrels 26.

A comedy of unusual merit, A Bachelor's Honeymoon, was produced by the Athon Stock co. at the Lyric 19-25. The play was well cast and the production good. Chiara 26.

JOHN F. LOGAN.

CLEVELAND.

De Wolf Hopper the Attraction at the Euclid Avenue—Thurston at the Lyceum.

De Wolf Hopper in A Matinee Idol was the attraction at the Euclid Avenue Opera House Dec. 27-1. The Third Degree 3-8.

Bertha Galland in The Return of Eve pleased large audiences at the Colonial 27-1. Eleanor Robson 3-8.

Keith's Prospect had for its attraction 27-1 What Happened to Jones, which was well played by the stock co. Brewster's Millions 3-8.

Thurston, the magician, entertained at the Lyceum 27-1. William H. Turner in The Sporting Duchess 3-8.

The Brand of a Thief held the boards at the Cleveland 27-1. Young Buffalo in New York 3-8.

WILLIAM CRASTON.

MEMPHIS.

The Jefferson Reopened to Good Business—The Stock Company Well Received.

The Jefferson reopened Dec. 28 with Old Heidelberg, presented in a very creditable manner by the Arvine Benton Stock co. The play and co. were well received by an overflowing and very enthusiastic house. The production was managed by Arthur Macley and much credit is due him for the perfection of every detail. The local press and public united in praising the new co. and predict success and a warm place in the hearts of the patrons. The work of George Arvine and Louise Dunbar deserves special mention. The regular members number fourteen, but was increased to twenty for this production. Friends in Indianapolis sent many telegrams of congratulation to Mr. Arvine and to Mr. Benton, the business manager.

AROUND VARIOUS CIRCUITS

Little Business Done Except on Holidays—More Closings—New Houses for Reis—The Outlook—Bookings for Next Season.

Business the past week was very poor, except on Christmas and New Year's. Many companies have been laying off and the majority of towns played attractions only on the holidays during the past two weeks. There have been some changes in management, and the optimism of managers for next season is voiced in their announcements of new theatres and productions.

Aarons' Associated Theatres.

L. J. Gateley has leased the Opera House at Rome, N. Y. F. R. Leuscher, the former lessee, is now out of the theatrical business and operating in real estate in Rochester.

A. D. Mair, manager of Garman's Opera House at Bellefonte, Pa., has changed the policy of house and is now presenting moving pictures.

J. W. Glick and Son have taken over the house at Loraine, O. It will be booked from this office.

B. C. Whitney's Show Girl company closed Jan. 1 at South Bethlehem, Pa. Poor business was the reason.

The Lost Trail closes a twenty-one weeks' season at Manistee, Mich., on Jan. 8.

A. J. Delamater is arranging a short tour of one-night stands in the East for his production of Beverly. As Beverly has been most successful everywhere throughout the country, good business is expected for it.

The Man on the Box, management of Monte Thompson, is arranging time through New York and Pennsylvania for the balance of the season.

Joe Weber's Climax, Wagenhals and Kemper's Seven Days, and Bothner and Campbell's Just Out of College are now arranging time for next season.

Business has improved at least in one town since before Christmas. The Buster Brown company played to $700 at Harrisburg, Pa., the Monday following Christmas.

American Theatrical Exchange.

Joe Gaites is arranging time for the Western company of The Three Twins.

Mrs. Fiske played to nearly $4,000 on the matinee and evening performance at Fort Worth, Tex.

Robert Hilliard and The Girl and the Gawk are among recent bookings.

Florence Gear played San Antonio Christmas to nearly $3,000. After the matinee Sidney Wise, manager of the Grand Opera House, gave a Christmas tree party for the newsboys, every one of whom were presented with presents.

The James J. Jeffries company played to capacity at Galveston, Houston, Fort Worth and Dallas. Notwithstanding the blizzard at Dallas over $2,000 were taken in.

The Southern company of Human Hearts abandoned all dates December 25.

The Cattlemen's Convention this year will be at Fort Worth, March 14. The attractions at the Byer's Opera House should play to capacity and will include The Thief, The Third Degree, and The Prince of To-night.

This office is now booking the Jefferson Theatre at Coffeeville, Kan.

The recent storms in the South have forced many companies to lose a night. This is the first time in many years that snow has been seen in the extreme Southern States.

C. A. Burt's Southern Circuit, Inc.

H. J. Rosenstihl, manager of the Opera House at Union Springs, is making arrangements for a new theatre. He will be in New York February or March in order to complete contracts with the Klaw and Erlanger and C. A. Burt Circuit for the coming season. The present Opera House will be used for moving pictures.

W. M. Blount, president of the new railroad to be built in the South, is in New York making arrangements for capital to extend the road so as to connect with the Georgia Central, forming another inlet to Union Springs.

A Knight for a Day did a big business over this circuit. This is also true of Coburn's Minstrels.

T. B. Bayliss will present The Convict's Daughter at Hart's Theatre, Philadelphia, before opening on his Southern time.

The books are now open for next season. Several attractions are now being routed. The outlook for the coming season is steadily improving.

Other Circuits.

M. Reis states that new theatres at Schenectady and Wilkes-Barre will be added to his circuit this coming season. He has many other houses in view, if conditions permit of further negotiations, and the outlook was never better.

J. J. Coleman's Circuit.

Harry Beresford has been doing nice business through Kentucky the past week.

Grace Van Studdiford, Lillian Russell, Polly of the Circus, Isle of Spice, Paul Gilmore, Flower of the Ranch, The Cat and the Fiddle, The Red Mill, and The Climax will play Louisiana and Mississippi in January.

Margaret Anglin will tour Louisiana and Mississippi next October.

Elf and Jane company are booking through Arkansas for November next.

Walter Clurton's company, presenting the musical comedy Her American Husband, although handicapped by a very non-professional act on the part of their advance agent, did a satisfactory business through Kentucky the past week and gave the best of satisfaction.

The Time, the Place and the Girl is duplicating the splendid business it did two years ago through Louisiana and giving the same excellent satisfaction.

W. F. Mann has canceled his time for Married in Haste company over this circuit. They will finish the season over Stair and Havlin time.

Human Hearts closed in Wichita, Kan., Christmas Day. This was not known to Mr. Nankeville, the manager, at the time because of his illness and was done without his authorization.

Fred Spinnenweber has succeeded M. Carter as manager of the Grand Opera House, Pocahontas, Ark., and will be represented by this circuit.

R. S. Porter, after six years' retirement, has returned to the management of the Paris Grand, Paris, Ky., having succeeded L. A. Bell. This is the most complete and the handsomest theatre in the State of Kentucky. The bookings are handled by this circuit.

NEW ORLEANS.

Frances Cameron Left Nothing to Be Desired —Change of Policy at the Lyric.

The Merry Widow, as bright and as fascinating as ever, was the attraction at the Tulane Dec. 26-1. Frances Cameron assumed the role of Sonia, and no better exponent of the charming character could be found. Combining beauty with vocal and dramatic talent her endeavors left nothing to be desired. Charles Meakins as Prince Danilo was capital, and divided honors with the widow. Anna Bussert as Natalie was delightfully attractive, and R. E. Graham, who is always entertaining, made merry as the Ambassador. Crowded houses all week. Mrs. Fiske in Salvation Nell 2-8.

Ward and Vokes in The Promoters held sway at the Crescent 26-1. The play has been seen here before, but continues popular. Both comedians were good laugh producers, and were allotted many opportunities for a successful display of their talents. The chorus and others in the cast were adequate. The Golden Girl 2-8.

The Edna May Spooner Stock co. at Blaney's Lyric began the last week of its engagement here 27 with The Deserted Bride as the offering. Edna May Spooner, as usual, was the centre of attraction, and carried off the honors, being ably assisted by Frank H. La Rue, her leading man. Arthur Evers and Frank Armstrong did the heavy work capably, and Eleanor Wisdom, Mildred E. Barry, J. H. Huntley, and C. J. Edmonds were valuable. The co. goes hence to New York, leaving behind Arthur Evers, Monte Wilks, J. H. Huntley, and Eleanor Wisdom and Mildred E. Barry, who will be associated with the vaudeville venture of Mr. Blaney that follows the stock co. at this house. Twentieth Century Vaudeville 2—indefinitely.

The Wayne Musical Comedy co. opened an engagement at the Dauphine 26 with The Governor, The Girl and the Wise Guy, The Money Maker 2-8.

Jules Layolle's French Opera co. at the French Opera House continues a popular and successful venture. Hasnael and Gretel was put on 28. Carmen 30. Le Prophet 1.

J. M. QUINTERO.

BUFFALO.

Hattie Williams Well Received—The Transformation Declared a Success.

Eugene Cowles in The Rose of Algeria delighted fair sized houses at the Teck Dec. 23-25.

Hattie Williams in Detective Sparkes was the attraction at the Star 27-1. Miss Williams was very well received, but the play was severely criticized.

Florence Roberts in The Transformation made her initial bow as a star to a Buffalo audience at the Teck 27 and scored a success.

The Old Homestead, without Denman Thompson, packed the Lyric 27-1.

Young Buffalo made a great deal of noise at the Academy 27-1 and attracted big business.

T. P. O'CONNOR.

MONTREAL.

May Robson's Third Visit—Special Mention of Margaret Simpson and Molly Kelty.

May Robson paid her third visit to Montreal in the Rejuvenation of Aunt Mary and opened at His Majesty's Dec. 27 to a good house. The audience seemed as delighted as ever with the adventure of the charming old maid, her nephew and the "boys." Miss Robson was supported by a well balanced and capable co. Constance Crawley in Justification 2-8.

Le Petit Duc opened the third week of the Hammerstein Opera co. at the Princess 27 and a brilliant performance of Lecon's charming opera was given. Madame Desiormes as the Little Duke added another to her charming list of characterisations. Madame Dumesnil was a fascinating Duchess, and Madame Laya gave a clever characterisation of The Precepteuse. M. Dambrine was exceedingly funny as Primousse, and Mme. Dufour made a good Montladry. Carmen, Fille De Madame Angot and Mignon will be the repertoire for the balance of the week. Florence Roberts in The Transformation 2-8.

The Time, the Place and the Girl, with its bright and tuneful music and amusing situations proved a drawing card at the Francais for the New Year's week attraction. Margaret Simpson and Molly Kelty are worthy of special mention.

Un Grand Soir is the bill at the National.

At the Academie the double bill of Cavaleria Rusticana and Chocobette—an operette was given 27-2. In the former, Claude Ritter was an effective Santuzza, Comet a good Trrido, and capable work was done by Francen and Madames Roussillon and Schuler. In the latter, Mme. Dorgeval and Messrs. Rouviere and Darcy scored.

W. A. TREMAYNE.

DENVER.

Dallas Welford at the Auditorium—Special Performance for the Children.

Dallas Welford and an excellent co. of English actors presented Mr. Hopkinson at the Auditorium Christmas week to good business. Mr. Welford was vastly amusing in his delightful characterisation. Jane Wheatley was an ideal Duchess. Charles Cherry in The Bachelor 27-1.

Louis James appeared in Shakespearean repertoire at the Broadway. The Traveling Salesman Dec. 27-1. Fritzi Scheff 3-8.

The Denver Traffic Club rented the Auditorium one afternoon before Christmas and invited several thousand children to attend a performance in which members of every co. playing in town participated, giving their services gratis.

Rose Melville played to immense business, just as she does every year, at the Tabor. The Virginian follows.

MARY ALKIRE BELL.

LOUISVILLE.

The Golden Butterfly Brought Good Business to Macauley's—Odds and Ends of Gossip.

Polly of the Circus drew large audiences to Macauley's first three days of week of Dec. 27, and the business of the rest of the week was equally as fine, the attraction being Grace Van Studdiford in The Golden Butterfly. Cohan and Harris' Minstrels 3-5, with George Evans and the famous one hundred honey boys.

At the Masonic George Fawcett in The Great John Ganton drew excellent houses, and the National Grand Opera co. was welcomed by large audiences the remaining three days of the week 30-1.

At the Avenue Cole and Johnson in The Red Moon with an excellent co., including Ada Overton Walker, drew crowded houses. Next, Queen of the Secret Service.

The attraction at Hopkins' 26-1 was The River Pirates, drawing good business.

The Rose Stahl Chorus Lady co. spent a portion of a day here 22, on account of a delayed train.

Stella Cuscaden was quietly married 28 to a prosperous business man. As a child actress, with Sara Kendall, and as a member of the Meffert Stock, this talented woman gave promise of a brilliant career. Her uncle, Harry Cuscaden, now dead, was a ballad composer of note.

The local Lodge of Elks gave a unique entertainment New Year's Eve, styled "A Cinderella Party." The New Year will be ushered in with good cheer and the hospitality for which Louisville No. 8 is far famed.

The concert to be given at the Masonic 10 by the Symphony Orchestra is attracting unusual attention. Herr Ludwig Wullner will be the soloist.

R. W. Brown, of Louisville, recently prominent in the election of a president of the National Baseball League, is a notable and attractive personage. He is editor of the Louisville "Times"; has been a graceful writer on dramatic subjects, and is personally known to many professionals. It was as Grand Exalted Ruler of the Elks that he first became known as a national character.

The Al. G. Reaves co. at the Gayety and the Billie Burke co. at Macauley's enjoyed Christmas in the good old-fashioned, homelike way. Miss Burke had a tree on the stage, and distributed gifts to all of the members of her co.

The veteran Buck McKinney died 24. For many years this kindly old man acted as doorkeeper at Macauley's, and there probably was no more popular man in Louisville, and your correspondent would be remiss indeed did he not bear testimony to his appreciation of his worth as a man and of many courtesies received from him. Peace to his ashes.

CHARLES D. CLARKE.

CINCINNATI.

With Fourteen Theatres in Active Competition Business is Good—The Week's Bills.

CINCINNATI, Jan. 3.—James K. Hackett began his first engagement in several seasons at the Grand to-night in Henri Bernstein's Sampson. An excellent and appreciative audience applauded the many strong scenes of the drama. Marie Wainright, Beatrice Beckley and Frederick De Belleville have the other leading roles. Kyrle Bellew in The Builder of Bridges follows.

A week of grand opera is on the boards at the Lyric. Traviata, Aida, Lucia, Carmen and Trovatore form the bill for the week of the National Grand Opera company. Blanche Ring next.

The Queen of the Outlaws' Camp is the attraction at Heuck's this week.

The Clansman occupies the Walnut for the first time here at popular prices, and made a decidedly favorable impression on the first night audience.

The Forepaugh Stock company appears in When Knights Were Bold, Francis Wilson's old success, this week, opening yesterday to excellent business.

Deserted at the Altar is the bill of the Holden Stock company at the Lyceum this week.

Der Vogelhaendler was the offering of the German company at the Grand last night.

Business seems to keep pace with the erection of new theatres, for with fourteen in active competition last week's business at all was reported excellent.

H. A. SUTTON.

JERSEY CITY.

Robert Warwick and Ethelbert Hales Did Well —Selene Johnson Made Good Impression.

The Dollar Mark was offered at the Majestic Dec. 27-1 to large and appreciative audiences, and the best of satisfaction was the result. The production was well put on, and the co. was an excellent one. Robert Warwick as Gesham, and Ethelbert Hales as Baylis were at their best. Selene Johnson as Mrs. Chandler was excellent, and the character part of Millis was well handled by Elene Foster. Harold Heward as Stoneham, the dude, was capital. The Climax 3-8.

The Traveling Salesman 10-15.

Selene Johnson, who lives in this city and who is leading woman of the Dollar Mark co., was the recipient of a series of theatre parties while playing here 27-1. She created a most favorable impression by her careful and artistic acting.

The Elks will have a subscription dance 11.

The attaches of the local playhouses made and received many presents during the holiday season.

Elmer E. Bush has been re-elected president of the local T. M. A. Lodge here.

WALTER C. SMITH.

TOLEDO.

A Winning Miss Was All That the Name Implies —Paycen Stock Company Draw Well.

The Valentine's offering, A Winning Miss, Dec. 27, pleased a large and enthusiastic house. Louis Mann in The Man Who Stood Still 28, 29. Richard Carle 31, 1.

The Great Divide 26-29 drew good attendance to the Lyceum. Edwin Mordant and Mabel Brownell had leading roles and were well received. Via Wireless 30-1.

The Auditorium remained dark all week and will reopen with Billy 1, and this will be followed by George Fawcett in The Great John Ganton 3-8.

The Paycen Stock co. held the boards at the American 26-1, and opened to capacity houses both afternoon and evening. A Man of Mystery was the offering, and this co. will play but one attraction each week instead of two as heretofore.

E. M. HERR.

KANSAS CITY.

Attractive Bills and Good Business at all Houses this Week—Storm Delayed Many

Blanche Ring and The Yankee Girl scored one of the big hits of the season at the Shubert Dec. 26-1, playing to a succession of S. R. O. audiences. The Yankee Girl is perhaps the very best thing Kansas City has seen in the musical comedy line this season, and with such a big favorite, as Miss Ring in the leading role there was little left to be desired. The star scored an instantaneous hit, her several very catchy songs requiring encore after encore. Her supporting co., too, was excellent without exception, while the lavish staging and costuming were features not to be overlooked. Several changes were made in the cast on the presentation here. Dorothy Jordon succeeding Helen Bertram in the part of Loleta in which she was the original. Charles Winegar has replaced Lee Kohlmar in the part of Schlutzel, and was well received, while Rosa Henley was succeeded in the role of Dolly Dean most acceptably by Dorothy Brenner. Frederick Paulding was out of the cast the opening nights of the engagement, his role of Cyrano being splendidly sung by Paul Porter. Harry Gilfeil carried a large part of the comedy element in his customary amusing manner; his imitations winning the usual favor. Others who helped in the success were: William P. Carleton, William Burress, William Halliday, Peter Curley, E. J. Caldwell, and Margaret Malcolm. Charles Cherry in The Bachelor 3-8.

The Girl from Rector's opened a half-week engagement at the Willis Wood 26 to a large audience and pleased immensely. Opinion differed as to the merit of the production, but from a box-office standpoint at least, it was a success, and those who attended seemed well pleased with the entertainment offered. The play has been considerably expurgated since its New York run, and the presenting co. were fully up to the high water mark of comedy excellence. Of the principals, Gertrude Millington, who plays the title part, was decidedly popular, while she was most ably assisted by C. P. Morrison, George Anderson, Nena Blake, Hilta Proctor Otis, Nella Webb, and others of the co. The play was well staged. Victor Moore in The Talk of New York 30-1. Robert Mantell 3-8.

"Way Down East, with all its lavishness of scenic equipment, opened a week's engagement in Convention Hall 26 to a big house. This rural classic, as it is so aptly termed, is an ever welcome visitor from year to year, and the excellence in which the production is kept up speaks well for its continued popularity. Blanche Shirley had the leading role of Anna Moore, and was supported by a strong co. of players.

The Woodward Stock co. were seen in the Channing Pollock drama, Clothes, at the Auditorium 26-1, and were well received by the usual large audiences. Mary Hall and William Desmond were seen to excellent advantage in the leading parts, and were accorded excellent support from the members of the co. Dorothy Vernon of Haddon Hall 2-8.

In Old Kentucky made its annual visit to the Grand 26-1, pleasing as usual. The production is well kept up both as to cast and equipment, and repeated its former successes. St. Elmo 2-8.

The Candy Kid held the boards at the Gillis 26-1 and found much favor with the big crowds at that popular house. The combination of music and melodrama was a fitting offering for Christmas week and the audiences were very enthusiastic. Raymond Payne as the Candy Kid created no end of amusement, while Wanda Ludlow as Bonnie Bosworth shared honors with him. Others of the big co. were also well received, while the play was attractively staged and costumed. The Convict's Sweetheart 2-8.

The Gayety had another good attraction 26-1 when Clark's Runaway Girls were presented. A two-act musical comedy called The Man from Mayo furnished opportunity for much good comedy and some catchy musical numbers. Jack Reid and Frank L. Wakefield headed the co.

The Century had the Tiger Lilies 26-1, who pleased as usual. A feature of the bill was an unusually fine Oriental dance by Ballah, which won much well merited applause. The Bohemians 2-8.

Nearly every co. coming into Kansas City 26 was delayed by the heavy snowstorm that overspread the entire West. The Blanche Ring co. were forced to cancel their Sunday night performance, as they did not arrive in the city until after 10 o'clock at night. Several other performances were delayed for an hour or more.

D. KENDY CAMPBELL.

SEATTLE.

A Girl Engineer, with Anita Allen in the Cab—The Passing of the Third Avenue Theatre.

The Christmas attraction at the Moore was The Yankee Prince Dec. 23-25, matinee 25, which opened to a large and enthusiastic audience. This superb production, elaborately staged and costumed, was presented in a magnificent manner in every respect. George M. Cohan in the title part captivated the audience with his genius, skill and versatility all in evidence. Lila Rhodes as leading woman invested the role with charm, grace and finish. In the cast were: Helen F. Cohan, Mildred Maine, Lois Hoffman, Jerry J. Cohan, Tom Lewis, Sam J. Ryan, Frank Hollins, Purnell B. Pratt, and other talent. William H. Crane in Father and the Boys Dec. 26-1.

At the Grand The Land of Nod 19-25, matinees 19, 22 and 25, delighted medium and large houses. In the cast were: Anna McNabb, Adelaide Harland, Beatrice Merrill, Lillian Boyd, Nell McNeill, E. D. Coe, George Fox, William Morgan, Nelson Riley, and others, who scored in their respective roles. The visit of this co. about a year ago is also remembered with pleasure, when it gave the same satisfaction. The Man of the Hour 26-1.

A Girl Engineer 19-25, written by Charles A. Taylor, was the offering at the Seattle. The attendance ranged from small to large houses. Verne Layton as leading man showed his skill and ability to good advantage. Nova West as leading woman gave a faithful delineation. In the cast were: Anita Allen, in the title role; Claire Hinelaly, True Boardman, Edward Kellis, and others, who rendered efficient support. Same co. in Shadows on the Hearth 26-1.

At the Lois A Gilded Fool 19-25 was presented in an acceptable manner before houses averaging good business. Del S. Lawrence in the title role interpreted the character with skill and fidelity. In the cast were: Jane Vivian Kelton, Daisy Davra, Clara Beyers, Carl Stockdale, Clarence Arner, Alf T. Layne, Frederick Huebner, and other Lois favorites. A Message from Mars 26-1.

Alhambra: Dark 26-1.

The Third Avenue Theatre, corner of Third Avenue and Pine Street, is being torn down to make room for a more modern building.

BENJAMIN P. MESSERVEY.

SPOKANE.

Gertrude Fowler Scored at the Spokane—News of the Lodges and Personal Items.

Max Figman, always a favorite in Spokane, introduced Mary Jane's Pa to large audiences at four performances in the Auditorium Dec. 26-28. He was given excellent support by Helen Lackaye, Gretchen Hartman, Dorothy Phillips, Franklin Searight, John C. King, Edwin Chapman, Nina Almonde and Helen Hartley. George M. Cohan in The Yankee Prince 29-28. The Red Kiss 29-31.

Beverly, with Gertrude Fowler in the title role and Raymond Whitaker as the prince, opened to big business at the Spokane 19-25. The play was staged under the direction of Oscar Eagle. Miss Fowler was convincing in her interpretation and Mr. Whitaker sustained his part nicely, the supporting co. being adequate. Spokane Philharmonic Society, afternoon of 26, Madame Marcella Sembrich 28, Lubesh-Johnson fight pictures 31-1. Land of Nod week of 2.

Max Figman, heading the Mary Jane's Pa co., had the center of the stage at a merry Christmas celebration in the Auditorium following the night performance Dec. 24, when he escaped the role of Kris Kringle and entertained members of his and the Beverly co. There was a Christmas tree, the top of which touched the floor, and presents for all. The cast for the Klaw & Erlanger comedy included the following: Harry C. Hayward, director; Dan L. Weaver, policeman; Max Figman, Santa Claus; Albert Hoogs, scenic artist; Arthur F. Warde, property master; Alf Thurston, carpenter; Raymond Whitaker, musical comedy; George Nickell, scenes from Shakespeare; William Wallace, decorator; Frank Lowman, coon song; Arch Methovern, Wine, Women and Song; Thomas Little, wardrobe mistress; C. F. Ralston, violin solo; C. M. Quinn, specialist; M. Moore, scene from Merry Widow; William Siebels, Chinese lecture; J. W. Hager, premiere de ballet; M. Rachman, The Last Word; Charles W. York, Irish tenor; Bert Hillmore, The Parisian Model; Stoddard King, Soul Kiss.

Elsa Scharfenberg, pianiste and singer, has dropped an action for $10,000 damages instituted in Spokane County Superior Court against J. J. White, formerly receiver of the Dreamland Theatre. Miss Scharfenberg also sued to recover $720 for loss of position, and this was also dismissed upon motion of her counsel.

Madame Frieda Langerdorff, soloist at the Maine music festival last October and recently with Madame Jomelli, appeared at a song recital in First M. E. Church the evening of Dec. 30 and was well received by a large audience.

Arthur F. Warde announces that his father, Frederick Warde, will make a farewell tour in 1910, his repertoire including a Shakespearean play and one or two romantic revivals or original dramas. Mr. Warde will lecture in Spokane next spring.

A. Hiess, representing William Morris, has booked Harry Lauder for two performances in the Washington State Armory here on Jan. 21, under the management of Charles Muehlman, assistant manager of the Shubert Theatre. Mr. Lauder will visit fifteen cities in the West in 1910.

Maude Powell, violinista, will give a recital under the direction of H. Godfrey Turner in the Spokane Theatre the evening of 30. Madame Powell has been heard on several occasions and has a large local following.

Spokane Local No. 93, International Alliance of Theatrical Stage Employees, elected these officers at its annual meeting: President, George Mitchell; vice-president, H. Culbert; recording secretary, George E. Heiger; financial secretary, Fred Thompson; sergeant-at-arms, George Armstrong; trustees, H. Culbert, Charles Waltman and William Wallace; delegates to central council, George Mitchell, George E. Heiger and P. L. Carroll; executive board, H. Moore, George Nickell, Robert Bergman, Charles Waltman and H. Culbert; business agent, Howard Moore; examining board, H. Metcalf, H. Moore, H. Franklin, G. Hugesh and E. Hollinger; delegate to national convention, George Nickell; alternate, H. Hollinger. Edward Moore was president the last term and his term of office was highly successful.

Spokane Lodge No. 47, Theatrical Mechanics' Association of the United States and Canada, elected these officers at its semi-annual meeting: H. H. President, C. F. Graham; past president, Henry Hollinger; vice-president, James Anderson; recording secretary, H. W. Gilbert; financial secretary, S. H. Metcalf; physician, Dr. J. B. Neely; treasurer, E. E. Reel; trustees, Arthur Rasmuert and H. Hollinger; marshal, J. Jones. President Hollinger's administration was voted a success and he was highly complimented by the lodge.

J. W. Lewis, in the employ of John Cort for several years, has been appointed assistant treasurer of the Spokane Theatre.

W. B. McCREA.

WASHINGTON.

Sothern and Marlowe Open Their Joint Season—Kyrle Bellew Well Received.

WASHINGTON, Jan. 2.—The E. H. Sothern and Julia Marlowe joint starring engagement at the Belasco Theatre this week is strong in popular interest Shakespearean lovers of the elaborate and perfect in stage production have a great treat in store. The opening bill, Romeo and Juliet, marked a presentation complete in every detail of artistic portrayal and scenic beauty. The play will be repeated Tuesday. The programme for the remainder of the week presents The Taming of the Shrew Wednesday and Thursday, Hamlet Friday, and The Merchant of Venice Saturday, matinee and night. Next week grand opera week by the Hammerstein Grand Opera company.

Kyrle Bellew is notably successful this week at the new National Theatre, where he is earning strong praise as Edward Thursfield in the Eaves play The Builder of Bridges, a character that again brilliantly illuminates the striking personality and talented method of this most consistent actor. Gladys Hanson, Mrs. Thomas Whiffen, Frances Comstock, Jane May, De Witt C. Jennings, Ernest Stallard, Eugene O'Brien and Frank Connor give strong support. Next week Ben Hur.

The Man of the Hour, whose fourth visit demonstrates its worth and lasting popularity, is again attracting large audiences to the Columbia Theatre. The capable interpreting co. includes John S. Robertson, Thomas Irwin, Homer Barton, J. A. Marcus, John C. Sparks, W. J. Wilson, Frank Kendrick, Bernard Corcoran, Mart Cote, F. H. Fell, Alma Powell, Julia Hanchett and Virginia Irwin. Next week, Chauncey Olcott in Ragged Robin.

The Heart of Alaska, an intensely interesting dramatic story of the Klondyke country during the gold fever, with the author, Henry D. Carey, in the leading role, supported by Lucy Milliken and a cast that includes Louis Thiel, Hector Dion, Ford Fennimore, Edwin Caldwell, Fred Seaton, Joseph Harris and Fern Foster, is a big winner for the week at the Academy of Music, where the play is going strong. Next week, Hanion's Superba.

At the National Theatre Sunday afternoon and night Oreste Vessella's Italian Band appeared in concert, presenting a programme of rare musical compositions. The soloists were Signora Seidelmayer, Signor Montella, baritone, and Signor Rinaldi, cornet virtuoso.

Sunday night the second and concluding Lyman H. Howe travel festival packed the Columbia, when a remarkably instructive and interesting number of educational foreign historical points were visited, that were greatly appreciated.

The magnificent production of Herod and William Faversham and Julie Opp's powerfully impressive portraitures of the leading roles will be long remembered by the big number of attendants at the Belasco Theatre during the engagement just concluded.

The Walter Damrosch silver jubilee concert, to be given at the National Theatre Sunday, Jan. 16, promises to be the mig musical feature of the season, when Mr. Damrosch will bring with him for the first time the entire New York Symphony Orchestra of 100 men, comprising eighteen first violins, sixteen second violins, thirteen violas, twelve 'cellos, ten basses, thirteen woodwinds, four horns, four trumpets, two tubas, one harp, one tympany, and four percussions.

The Washington Symphony Orchestra, Professor Hermann C. Hakemann, conductor, will give its second concert of the season at the Columbia Theatre next Friday afternoon. The soloist will be the Hanoverian violoncellist, Richard Lorleberg, who makes his first American appearance.

The Elmendorf illustrated lecture course of five Thursdays commence at the National Theatre Jan. 6, with Barbary from Tangier to Alexandria.

JOHN T. WARDE.

SAN FRANCISCO.

Capacity Business Predicted for David Warfield—Some Coming Attractions at the Valencia.

Fritzi Scheff at the Van Ness finished a very satisfactory engagement in The Prima Donna Dec. 26. David Warfield, under the management of David Belasco, opened at this house 27 to an immense audience. There is no question but that he will do capacity business during his two weeks' engagement. On 19, afternoon and evening, at the Van Ness, Peter C. Georgis presented Golfo.

The Alcazar finished In the Bishop's Carriage 19 and produced Pierre of the Plains to run for one week, ending 26. After that The College Widow is scheduled.

Fred Belasco has returned and is now completing his circuit in conjunction with Mr. Morosco, of Los Angeles. It is rumored that Fred Belasco will take over some other San Francisco house.

The Princess is now playing In Africa in its second week, and this piece seems to have taken hold of the admirers of Kolb and Dill.

The Valencia has a very superior attraction in The Man from Home, presented by an excellent co. The plot of the play was something of a revelation and the scenery very attractive. Robert Brower, the acting manager for Liebler and Co., is an old San Franciscan, and his praise of the play to his many friends seems to increase the receipts. Following are the coming attractions: Maxine Elliott, Mary Mannering, Madame Nazimova, James T. Powers, E. H. Sothern, Bertha Galland, Forbes Robertson, William Faversham, Julia Marlowe, Lois Glaser, Mrs. Fiske, George Arliss.

The Garrick presented for the first time Baiken's Yiddish Players 24, who came direct from the People's Theatre, New York, headed by Rose Karl and David Leymaon. The Golden Wedding was produced 24, and The Green Woman and Fatherless on succeeding performances. Prices range from twenty-five cents to one dollar.

The Savoy had a nice little play entitled Forty-five Minutes from Broadway, but on 26 Rose Kendall opened in The Vinegar Buyer. A very satisfactory house was present to greet the star. He has a great many old friends in San Francisco, made during his different visits.

Phillip Hastings is now press agent for the Valencia, Savoy, and Chutes.

It is said that the Shuberts will withdraw from San Francisco some time in January.

Humphrich will soon come to San Francisco, under Will Greenbaum's direction.

A. T. BARNETT.

MILWAUKEE.

The Friend Players Continue Their Good Work—Puss in Boots at the Pabst.

Business at the different theatres Christmas week was rather poor, but the Christmas Day performances as well as the day after were attended by packed houses, so the average of the week was fair.

Mary Mannering in A Man's World opened a week's engagement at the Alhambra Dec. 27, and attracted a good sized house. John Saintpolis who was one of the favorites of the old Thanhauser Wisek co., had a fine part, which he played in a finished manner. Another member of the co. who received his start with the Thanhauser co. and who is a Milwaukee boy is Arthur Berthelet, and he contributed a very clever character study, Madame Nazimova 3-8.

The Three Musketeers, a rather heavy production from a scenic and property standpoint, is being given in excellent style by the Friend Players at the Shubert, and the opening performance 27 attracted a good sized house. The play has been finely mounted, and the leading parts all well taken care of. Lowell Sherman as D'Artagnan plays his part in a finished and vigorous manner. Fanny Harris has a small part, and does it well. Jean Galbraith contributed her part in an excellent manner. Other members in the cast deserving of mention are Cora Witherspoon, James A. Bliss, Gerald Harcourt, Edward Babille and Ralph Kellard. The scenic equipment was all that could be desired, and Manager Friend deserves great credit for production.

The Climax opened a week's engagement at the Davidson 26. The play required only four characters and was well presented by Arthur Cuglier, Chester Barnett, Thomas Sinclaire, and Ann Swinburne.

A very creditable performance of The Lion and the Mouse at the Bijou 26-1, and the opening performances were witnessed by large houses. This is a first-class production for the popular priced house, and the supporting co. above the average. The leading parts are well played by Oliver D. Byron and Edith Barker. The Girl and the Detective 3-8.

Der Gestiefelte Kater was well presented at the Pabst, matinee, 28, and matinee 30 to good sized houses. Krieg in Frieden 29 was given an excellent production by the same co. The annual rendition of The Messiah, by the Arion Musical Club, attracted an immense crowd at the Auditorium 28.

A. L. ROBINSON.

BALTIMORE.

Chauncey Olcott, Ben Hur, Jeff De Angelis, John and Emma Ray, and Grand Opera.

BALTIMORE, Jan. 3.—Chauncey Olcott is at Ford's this week in Ragged Robin. Starting out as a minstrel of the highways, the hero quickly becomes the rich Sir Robert Harcourt, in all of which he is very delightful and uses his sweet voice in the singing of a number of new songs. The supporting company is very good and the play is well staged. Three Twins, with Clifton Crawford and Bessie McCoy, will follow. The Traveling Salesman will be seen Jan. 17 and Mrs. Fiske Jan. 24.

Ben Hur returns to the Academy with Mitchell Harris as Messala and Richard Buhler as Ben Hur. The play is now ten years old, but its popularity seems to be undiminished. The supporting company is a good one. The Candy Shop, with Frank Salor and Rock and Fulton, will be next week's attraction at the Academy. Robert Hilliard will follow in A Fool There Was.

Jeff de Angelis is at the Auditorium in The Beauty Spot. He is supported by an excellent company, which includes George MacFarlane, Frank Doane, Viola Gillette, Isabel D'Armand, Jacques Kruger, Alf De Ball, Jean Newcome and Minerva Coverdale. E. H. Sothern and Julia Marlowe will be seen next week in repertoire.

Johnny and Emma Ray are at the Holliday Street in King Casey. They will be followed by The Cowboy and the Thief.

A magnificent production of Wagner's Parsifal, in German, was given at the Lyric on New Year's afternoon by the Metropolitan Opera company. A splendid audience thoroughly enjoyed what was perhaps the grandest presentation of opera ever given in Baltimore. Premastad, Burrian, Goritz, Blass, Whitehill, Witherspoon, Wickham, Sparkes and Bayer were in the cast. Hansel and Gretel was sung by the Metropolitan Opera company at the Lyric Friday night. It was charmingly rendered by Mattfeld, Van Dyck, Meitschik, Wickham, Sparkes, Snelling and Goritz. Alfred Hertz was conductor for both operas and received a tremendous ovation which was richly deserved. La Boheme will be sung at the Lyric next Wednesday evening by the Metropolitan Opera company.

HAROLD RUTLEDGE.

SALT LAKE CITY.

Bernard Daly's Songs Pleased—Charles Lalte Did Clever Work—New Company at Grand.

At the Salt Lake Theatre The Traveling Salesman did big business Dec. 23-28 and pleased. Mark Smith was especially popular. Diana Huneker, Miriam Nesbit, James O'Neill, Jr., Theodore Kehrwald and Emmett Sharkleford were each worthy. Fritzi Scheff 31, 1.

The Colonial presented Bernard Daly and a good co. entire week of 19 in Sweet Innisfallen, in which Mr. Daly's Irish songs were the principal feature. Carrie Lamont, Marguerite Hart and Norbert A. Myles were noticeable. Six Hopkins 26-1.

At the Shubert Charles Cherry in The Bachelor played to packed houses 24-28. Ruth Mayeliffe was dainty as Jenny. Lillian Paige was good. Charles Lalte did a bit that was extremely clever. The play is one of the prettiest little comedies we have seen in several years. The Vagabond King 26-1.

The Grand had a falling out with the Willard Mack Stock co. and have put in a new one temporarily. There is a possibility that Pelton and Swantner will sell the lease of this house to Uncle Dick Sutton. Willard Mack took his co. over to the Bungalow, opening New Year's in Polly Primrose.

Blanche Douglass, who became very popular here as leading woman with the Willard Mack Stock co., and who was succeeded by Mr. Mack's wife, Mamie Leone, left many good friends in Salt Lake on her departure for California.

C. E. JOHNSON.

DETROIT.

The Gayety Had Good Business All Year—Good Bills and Business.

Eleanor Robson in Mrs. Burnett's well built drama, The Dawn of To-morrow, drew good houses to the Garrick Dec. 27-1. Miss Robson's charming interpretation of Glad was artistically subtle and the supporting cast was one of unusual excellence. The Rose of Algeria 3-8.

Charles Klein's powerful work, The Third Degree, was seen at the Opera House 27-1, with Helen Ware in the stellar part. Billie Burke in Love Watches 3-8.

David Higgins paid his annual visit to Detroit 26-1 at the Lyceum Theatre in His Last Dollar. A Stubborn Cinderella 3-8.

At the Gayety 26-1 Manager Ward, who is closing the best year in the history of the house, offered Howe's Rialto Rounders. Sam Howe is the most active feature of the show although the chorus is large and well drilled and a well balanced olio was included. The Merry Whirl 3-8.

Dave Marion's Dreamland Burlesquers furnished the week's bill at the Avenue 26-1. Diverceland, a two-act musical affair, was the principal feature. Jardin de Paris Girls 3-8.

The Cowboy Girl, a musical drama, that enlivened the atmosphere of the melodrama circuit, drew well at the Lafayette 26-1.

ELYP A. MARGNY.

NEWARK.

Clifton Crawford at the Newark—Pads and Follies Good for "Blues."

The Three Twins with Clifton Crawford as the third twin was presented at the Newark Dec. 27-1 to crowded houses. The entire cast was excellent. Ada Gordon who replaced Bessie McCoy made a big hit in the "Yama Yama" song and dance. Daisy Leon was pleasing, as can be said of the other members. The Traveling Salesman 3. Springtime 5.

The Cowboy and the Thief proved a good thriller at the Columbia 27-1. The cast included James L. Lewis, Herbert Parder, J. P. McGowan, Katherine Crege, Ida Marie Nelson, Grace Children and the Twin City Quartette.

Pads and Follies with Roger Imhof, the funniest attraction ever given, crowded Waldmann's Opera House 2-1. The Lid Lifters 3.

Fashion Plates made good at the Empire 27-1. Lady Buccaneers 3. GEORGE S. APPLEGATE.

OMAHA.

Talk of New York Made Good Impression—Higher Class Offerings at the Krug.

The Talk of New York was the offering at the Boyd Dec. 24, 25. Business was splendid on Christmas Day and the piece made a good impression. The Merry Widow 26-1. The Right of Way 7-9.

The Krug had The Eye Witness 21-25. The Queen of the Secret Seven 26, 27, both playing to good business and being well received. The Krug is making a bid for higher class patronage with Wild Fire 28, 29, St. Elmo 30-1 and In Old Kentucky 2-4. Girls Will Be Girls 6-8.

The Gayety comes right to the front this week with the best seen since the house has been re-named, the attraction being Rice and Barton's Extravaganza co. Business is splendid and the house is filled not only in the evenings but also at the daily matinees.

Messrs. Jackson and Manley, managers of The Eye Witness co., joined with local manager Breed in furnishing a Christmas treat to one of our charitable missions, consisting of 100 loaves of bread, five bushels of potatoes and other edibles. The gift was made in a very ostentatious manner.

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THE MOTION PICTURE FIELD

Reviews of Licensed Films

The general average of licensed releases continues good and in some respects displays further improvement. The Vitagraph Company had two very strong dramatic subjects in The Power of the Press, and Cupid and the Motor Boat. Likewise, Selig issued two effective melodramas, Buried Alive and A Daughter of the Sioux. The Biograph's To Save Her Soul possesses a powerful appeal, and Kalem's A Slave to Drink is almost equally strong, both pictures teaching a wholesome lesson. Pathe's Corsican Hospitality and Gaumont's The Legion of Honor are pictures of high merit. Pathe's A Live Corpse is probably the most laughable of the week.

To Save Her Soul (Biograph, Dec. 27).—This is a very powerful subject, strongly suggestive of The Christian in plot, but it is superbly acted and is most cleverly constructed into film language. The little country choir singer is overheard rehearsing by a great vaudeville manager, who induces her to come to the city and prepare herself for the stage. The curate of the church, who loves her, tries to dissuade her, but in vain. She makes her debut and it is triumphal, bringing with it the adoration of the men and invitations to gay dinners. The curate reads of her success and follows to the city, hears her sing and overhears one of her admirers boasting of his conquest. The curate forces his way in to the after-theatre supper and demands that the girl shall speak to him in private. She consents, flippantly enough, but when he gets her alone and threatens to kill her to save her soul, his stronger personality dominates her and she yields to his demands, leaving the place with him and giving up her stage career to take up again the humdrum but sweeter life of the church. The young woman of the Biograph stock who takes the leading character plays it with fine expression and charming innocence and the curate is equally effective, while the rest of the cast is of stellar quality. The fine settings are worthy of special note, the theatre scene in particular.

The New Chief (Lubin, Dec. 27).—The great improvement that has recently appeared in Lubin films is well demonstrated in this fine comedy. A subject that formerly would have been rendered ridiculous by foolish clowning is here made genuinely humorous by natural actions. A new chief has been appointed for the municipal refuge department of a city. They get a private tip at one of the stations that the new chief is going the rounds on an inspection tour disguised as a tramp. At this auspicious moment a genuine tramp presents himself for lodging and is mistaken by the officers in charge of the refuge for their superior officer. They seek to make a hit with him by giving him the best the house affords. The dinner that is brought in for the officers is fed to the tramp, to his amazement and delight, and the private cot of the lieutenant is turned over to him for a bed, while that officer sleeps in a chair. Now comes the chief disguised as a tramp and his reception is exactly opposite. When he reveals himself to the astonished officers the original tramp is unceremoniously kicked out.

The Persistent Poet (Lubin, Dec. 27).—Less can be said in praise of this picture than of the preceding, although considerable expense must have been encountered in arranging one of the trick settings. This trick arrangement, however, is productive of a good laugh—the only one of the picture. The scene shows the office of a magazine editor where the poet insists on reading his poem. The editor seats the poet in a high chair and then pulls a lever. A long arm with a huge boxing glove on it swings around and knocks the poet through a swinging door into a chute, in which he is projected by gravity into the street. The effect is well managed and the result is comical. But the other incidents in the picture, when the poet reads his poem to various people, putting them to sleep or causing them to attack him, are devoid of humor because they have no element of plausibility about them and are acted with outrageous unnaturalness.

Buried Alive (Selig, Dec. 27).—Magnificent scenes in Western mountains are used as the backgrounds of this mining story. The story itself is logically constructed, though extremely melodramatic in character, and the acting is natural and effective. Those scenes, however, which show the men imprisoned in the mine and unable to dig themselves out lose their strength because the camera plainly shows daylight above them. A lower direction of the field of the camera would have left the top of the scene black and the illusion of the interior of a mine would have been successful. The men are imprisoned by two rogues, who seek to steal the mine by burying the owners alive. A Chinaman sees them and they throw him over a cliff, thinking they have killed him, but he escapes death and manages to drag himself to the miner's cabin, where he finds the chief criminal making love to the miner's daughter. The Chinaman tells the girl of the crime and holds the criminal prisoner with an axe. A woman friend runs for help while the girl falls in a swoon at the mouth of the mine, although reason should have suggested that she dig at the mass of rock and earth, no matter how futile her efforts might be. Help comes, the men are rescued and the Chinaman's prisoner, with his accomplice, are dragged away by the sheriff.

A Bad Bargain (Pathe, Dec. 27).—Lack of plausibility and a rambling plot robs this well acted film of effective humor, although there are a number of laughs in it as compensation. One man having agreed to pay another a sum of money quarterly for a house as long as the owner lives, and having repented of his bargain, endeavors to end his obligation by killing the other party. Rather queer basis for comedy, but the Pathe players burlesque the attempts at murder, making the plotter get the worst of each effort. The film ends by the owner of the house canceling the agreement and marrying the other man's daughter.

Marvelous Garlands (Pathe, Dec. 27).—This is a colored trick picture in which we see wreaths of flowers form themselves into beautiful shapes. The effects are pleasing to the eye.

The Fallen Idol (Edison, Dec. 28).—It does not appear that there is enough of a story in this subject to warrant a film comedy, but nevertheless the manner in which it is presented makes it acceptable. A young woman who has admired a great tenor from her box at the opera engages herself as maid in his household that she may be near her idol. He proves to be a grouch who wants her to help soak his feet, and in her disgust she soaks him over the head instead.

Tobacco Mania (Edison, Dec. 28).—This is another rather thin comedy subject. A young man is a tobacco fiend, who reads that there is such a disease as "tobacco tremens." He falls asleep and dreams that he "has them" for sure. There are snakes and wild animals that pursue him ad. lib. until he awakes and swears off smoking forever.

The Cap of Fortune (Edison, Dec. 29).—This film is a fairy story of pleasing interest. An old witch is befriended by a poor man, whom she rewards by having a fairy give him a magic cap, the wearer of which will always have a gold crown in his pocket. Robbers steal the cap and his gold coin, but the fairy changes herself into a bear (a man in a bear skin) and frightens them away, leaving the cap behind. She then conducts the poor man's children to the spot, where they find the cap and carry it home to their father, who is at that moment telling his wife the story of his loss.

A Clever Sleuth (Gaumont, Dec. 28).—This is a burlesque on the Sherlock Holmes style of detective story, and it is very well carried out. A house has been robbed and the great sleuth tracks the robber by the odor of the vile cigar he had been smoking when he committed the crime. By following his nose, as it were, the detective keeps to the trail, up a chimney, down the side of a house, into the thief's room and out into the city. The thief tries to escape, but wherever he goes he is confronted by the sleuth in a fresh disguise, until at last the fugitive is nabbed just as he is about to lay in a fresh stock of the fatal cigars.

Hush Money (Gaumont, Dec. 28).—There is some novelty in this short comedy told in pleasing style. A confidence man hanging around a department store succeeds in levying blackmail on different people by slipping stolen goods into their pockets and then pretending to be a detective who catches them "with the goods." He works the game once too often, when a Hebrew individual discovers him in the act, but instead of exposing the trick, slips the property into another man's pocket. The second man finding the stolen package slips it in turn into the crook's pocket and when the latter springs his little scheme he is the one with "the goods" and is promptly arrested.

The Power of the Press (Vitagraph, Dec. 28).—Here is a film that is a real moving picture of the kind we like to see. It is logical, has thrilling interest, and above all is acted and presented in a way that carries a sense of reality to a remarkable degree. The unscrupulous Mayor of a small Western city tries to browbeat and frighten the new editor of the local paper, to prevent him from exposing the official crookedness of the Mayor's machine. The Mayor's niece is insulted by roughs and the editor comes to her rescue, thus gaining an introduction into the Mayor's home, where the latter takes advantage of the visit to offer a money bribe, which the editor refuses. Having failed to prevent the paper from continuing its attacks on his administration, the Mayor plans with the toughest of his gang to kidnap the editor and hang him as an undesirable citizen, but the girl overhears and brings the sheriff and his deputies in time to save the fearless young editor whom she has grown to love. The editor and the Mayor are both splendid bits of character work, and the country newspaper office is wonderfully natural in appearance. Although it may appear from the cold reading of the story that it is just ordinary melodrama, the absolutely natural manner in which the several parts are played and the perfect expression with which the thoughts and emotions of the characters are conveyed, lift the picture into the highest class.

Jack's Birthday (Essanay, Dec. 29).—Although this picture has plenty of laughs in it, there is something lacking to bring it up to the Essanay high standard. The plot of the story is confusingly developed and the action depends more on smashing things for its humor than on real comedy situations. There are two Jack Potts living in the same house, but we do not learn this till the end of the film, which keeps us in the dark and prevents us from enjoying what little wit there may have been in the story. One of the Jack Potts is coming home from a trip and the other one is sending presents to his wife, but message and presents get into the same flat and the surprised wife is delighted. When hubby arrives beastly drunk he becomes jealous and upsets things generally, the story ending by the messengers returning and demanding back the presents.

A Policeman's Revolver (Essanay, Dec. 29).—There is more humor in this film than in the preceding, but it would seem in this case also that opportunities for fun have been overlooked. A policeman spooning with his girl starts off to go on his beat but forgets his revolver. The girl discovers the weapon and races after him to return it. They go through many streets and around many corners, the policeman always walking and the girl running, but never getting any nearer. If some escaping criminal had been provided for the policeman to pursue on the run it would have made the girl's failure to catch up logical. Again, she carries the revolver aloft, from which it would seem that humorous situations should have developed with the people she meets, but the weapon attracts attention only once and the girl's sole business appears to be to knock people over. The end comes when the policeman seizes a thief and the girl arrives in time to hand him the revolver.

Oh, You Doggy (Pathe, Dec. 29).—It is really surprising the amount of hearty laughter this film causes with only a dog for the chief character. The animal is seen to run out of

VITAGRAPH TURKEYS FOR CHRISTMAS.

VITAGRAPH PLAYERS AND EMPLOYEES.

The Vitagraph Company presented each employee with a fat turkey for Christmas, and these two illustrations are from photographs taken at the time the presentations were made. In the upper picture we see Messrs. Smith and Blackton, of the Vitagraph Company.

"SPECTATOR'S" COMMENTS.

Recently THE MIRROR referred to the fact that Pathe Freres will establish a new studio in America in the near future, whereupon the *Show World*, of Chicago, in a jocular humor and with a show of superior knowledge proceeds to enlighten the ignorant as follows, under the heading "MIRROR Well Posted":

We may learn shortly from THE MIRROR that about a year and a half ago Pathe Freres installed a factory at Bound Brook, N. J., where the American product is printed from foreign negatives.

Thank you kindly for the information. We may also learn from the *Show World* some day that there is a difference between a studio and a factory.

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The "gee" songs now having run their painful course we are being deluged with a nauseating dose of moon songs in the picture houses, illustrated with a weird collection of moon slides. In the hope that the torture may be the sooner ended by assisting the song blacksmiths to exhaust the theme, The Spectator offers these suggestions for constructing this particular class of infernal monstrosity: Write down at intervals on a sheet of paper the words moon, tune, June, soon, loon, boon, coon, noon, spoon, etc. Don't forget the spoon. Use it liberally. Noon may be objected to as being inconsistent with moon, but as consistency is no part of popular song lyrics this need not bother you. You may vary these words with noon time, spoon time, coon time, June time, etc., *ad lib.*, and you can give further variation by using moon beam, June cream, coon team, spoon dream, and so on. Now fill in the blank spaces between the words with anything you happen to think of and set the whole to a jumble of music which you can readily steal from any number of old songs, a bar from each being selected at random. The result will be a popular song that will be a knock-out. It should go something like this, possibly not quite so elegantly constructed, but at least as intelligible:

Umpty iddlety moon, lumpty fiddlety spoon.
Umpty moontime, iddlety spoon time,
June time, coon time, noon time, loon time,
Fiddlety gush, Higglety mush, in the doddering hush of the slickery moon.

Umpty iddlety spoon, lumpty fiddlety moon,
Umpty moonbeam, higglety spoon dream.
June cream, soon seam, noon gleam, coon team,
Mushity gush, gushity mush by the slobbery slush of the gibbering loon.

• • • •

Two friends and kind advisers of "The Spectator" have again brought up the subject of make-up as employed by many American motion picture players. They contend that excessive make-up on the faces of players detracts from the appearance of naturalness which has been so often demanded in these columns. While it is not the opinion of this writer that the evil is so serious or frequent as the two friends referred to appear to think, there can be no doubt that it exists. Moreover, when over-make-up is really apparent it is offensive to the last degree. There are few film companies that are entirely free from criticism on this point, although there are certain ones in whose work the fault is more often noticed. It would appear on reflection that with the vast improvement all the best companies have attained in the matter of photography, make-up, or at least strong make-up, should be entirely dispensed with except for peculiar types that can be secured in no other way.

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Another point raised by one of the correspondents to whom reference is made above, is that some of the manufacturers, one in particular, make too conspicuous use of their trade-marks in all scenes. It is indeed disquieting, as the friendly critic points out, to see a trade-mark dangling from a blade of grass in the center of a broad prairie. It is, of course, understood that the manufacturers believe it necessary to run their trade-marks in all scenes of the films to circumvent the duper, and that the mark must appear in such parts of the picture that it cannot readily be scratched out, and yet its presence in many cases is offensive to the critical eye. If manufacturers would copyright their films as dramatic productions instead of merely as photographs they would probably find it entirely unnecessary to display the trade-mark at all as protection for their pictures.

THE SPECTATOR.

the house on a gay frolic. He meets numerous people knocking them over, upsetting their belongings, scaling a wall, landing in the midst of a picnic party, and otherwise plays havoc with the utmost appearance of reality. Finally he returns home, where he curls up in his chair as innocent as you please.

A Well Earned Medal (Pathe, Dec. 29).—Deep pathetic interest attaches to this admirable dramatic subject, which tells with the realism of a sailor just betrothed to his sweetheart, and called away to sea. He goes to China, where he is fatally wounded while doing sentry duty in the sand hills. In the hospital on his deathbed he is given a medal for bravery, and he confides it to a mate to give to his parents. At home where his father and mother and his sweetheart are awaiting his return the messenger arrives with the sad news and the medal. The old father dies from the shock with the medal in his hand.

The Park at Caserta (Urban, Dec. 29).—For scenic beauty this film has rarely if ever been excelled. The park is laid out along a mountain torrent where numerous waterfalls are embellished by groups of fine statuary in marble.

Battle in the Clouds (Urban, Dec. 29).—The scenes in this film are mostly of studio manufacture, and the fleets of airships have a cardboard appearance, and yet the studio scenes are so mingled with outdoor backgrounds that the airship battle in the clouds with the wrecked machines falling to the ground and the buildings being demolished by the projectiles dropped from above, that there is considerable sustained interest in the series of actions. We see an aerial torpedo sent up to destroy the chief airship which ends the battle. There is a slight love story to give added zest to the picture, but it is of small effect.

Choosing a Husband (Biograph, Dec. 30).—This comedy, although pleasingly amusing, hardly reaches the Biographic high standard, owing to its mechanical construction, lack of sincerity and a rather pointless story. The male players work hard to make it funny, and their strained efforts in this direction appears to be the very reason why they are not at all times so successful as we would like to see. A young woman with four aspirants for her hand determines to put them to the test. She invites a pretty friend in to receive them the next time they call. One after another they drop in with their presents and "fall for" the pretty and alluring face of the visitor, for which they can scarcely be blamed, although both young women are attractive enough. But the deceiving young miss is there to entice them, and each attempts to kiss her and is caught in the act. Having bounced the bunch, the young woman number one accepts a fifth young man who happens in from abroad.

The Day After (Biograph, Dec. 30).—This is another short comedy that falls a little short of Biograph excellence. However, it is a timely holiday picture with New Year's Eve and Day for the theme, and there are effective celebration scenes that make the subject appropriate to the season. A man and his wife invite numerous guests to see the new year in. They very wisely resolve to leave the punch entirely for the guests, but indiscreetly forget their good resolution and drink just a little with each guest, so that in the end both are nicely soused. In this condition the husband embraces an attractive young woman just as his wife enters the room. She does not see him, but he thinks she does, and the next morning when heads are big and water at a premium he is haunted by the fear that his wife will never forgive him. Her morose and peevish conduct confirms his fears, and he is in despair until he discovers that her condition is due to the same cause as his own. The picture pleases, but gains few good laughs.

Three-Fingered Jack (Lubin, Dec. 30).—One would think from the title that this picture was a red hot melodrama. On the contrary, it is a Salvation Army story, having to do with the reformation of a criminal. The ending of the picture where the young tough is reformed and forgives and the girl is made happy is quite effective, and the plot of the story by which the guilt of the young man is made known to her is well conceived, but some of the incidental happenings are commonplace, while others are not naturally brought about. In the first scene the chap with the three fingers protects the lass in a bar room, and she demonstrates her interest in him by melodramatically emptying his glass of beer on the floor. After that he commits a burglary, and the next day she calls on the man who was robbed for a Salvation Army contribution, and sees on a blotter on the gentleman's table the three-fingered print of the burglar's hand. When the gentleman a moment later discovers that he has been robbed she knows who is guilty, but keeps it to herself. She herself is accused of the theft, and policemen are called in, but they take her word that she is not guilty without searching her, and she is allowed to go—just why is not explained. However, she seeks out the criminal, and prevails upon him to return the money, which he does and is rewarded with a job by the man he had robbed, and with a good girl's love by the lass who had saved him.

A Daughter of the Sioux (Selig, Dec. 30).—This Indian story of the West is based on a clever groundwork, entirely plausible and yet, we believe, new to pictures. It assumes the adoption by an army officer of two Indian infants, a boy and a girl, who are educated at Carlisle and brought up in the officer's family. Hostilities break out, and the officer is ordered to the frontier to battle with Sioux. He takes the children, now grown to adult estate, with him, and what might have been expected transpires. The call of race is stronger than the affection of association. The boy escapes to the hostiles first, and the girl follows after having stolen a copy of a secret dispatch betraying the lack of ammunition and food at the army post. The story ends, however, with the defeat of the Indians. The brother and sister are brought before the commanding officers, one of whom the young Indian tries to kill, but his sister who loves the officer interposes her body and saves his life at the expense of her own. Some of the Indian battles are realistic, the army post stockade looks the genuine thing and the acting is worthy of praise. The final details of the girl's death might, however, have been more clearly depicted.

Fishing Industry of Gloucester (Edison, Dec. 31).—The importance of the Gloucester, Mass., fishing industry is little known to the outside world, and the well photographed and comprehensive views embodied in this reel are educationally valuable, as well as novelty entertaining. We are taken to sea where we are shown the setting of the trawls, the drawing in of the lines, the loading and unloading of the fish, and in the packing houses we see the fish cleaned, cured and packed.

A Slave to Drink (Kalem, Dec. 31).—The title of this picture is a sufficient indication of its character, and the story is plausibly told if we are able to accept the scheming scoundrel who repeatedly tempts the weak young man, who is trying so hard to kill his taste for strong drink. The two men are in love with the same girl, and she is in love with the slave to drink. Each time that he falls she encourages him to try again, and at the last when he is about to give up trying and attempts suicide she interferes at the critical moment. Then he goes away for five years, and, being no longer tempted, keeps his good resolutions, returning prosperous and reformed to claim his bride. What has become of the evil-minded fellow who had previously tempted him we are not told, although it would have been a welcome development if we could have seen him a slave to the same demon he had invoked against his rival. In one respect the story lacks incidental detail. The characters all appear to be working people, but what their occupation may be is not revealed, as none of them ever appear to be doing anything beyond the direct business of the plot. Otherwise the acting is excellent.

Corsican Hospitality (Pathe, Dec. 31).—A peculiar trait of Corsican character is admirably illustrated in this tragic picture. It appears that in Corsica a fugitive murderer from justice may seek shelter from the pursuing officers even in the home of those whom he has wronged, and his safety will be guarded, but once outside of the sheltering roof those who have given him asylum will take the law into their own hands and kill him. In this case a jealous fellow kills his successful rival, and when pursued hides in the home of the murdered man's sweetheart. She assists him to conceal himself and sends the officers away, but when they have gone and the fugitive has departed she follows him and shoots him. The acting of the Pathe players in this film is of the first quality, and the picture is most effective throughout.

A Live Corpse (Pathe, Dec. 31).—Farce of the most laughable French type is presented in this film. A man somewhat the worse for drink arrives home and falls in a stupor at his door. He is carried in and believed to be dead, whereupon his wife sends the gentleman she has selected for her husband's successor to help her mourn over the corpse. Flowers are strewn in profusion over the supposed defunct individual before he awakens and learns of the condition of affairs. From this time on the farce becomes one succession of laughs, ending in the exposure of the unfaithful wife and her companion.

A Western Maid (Essanay, Jan. 1).—This excellent Western melodrama pictured amid Texas scenery is alive with interest. A large sum of money for paying off the employees of a mine is left in charge of an old gentleman who is robbed by three outlaws. The old man's daughter discovers the robbery, and, taking one of the outlaw's horses, she rides for help, bringing the sheriff and his men to pursue the three bandits, who are obliged to make their escape on the two remaining horses. The pursuit lies through picturesque country, and a running fight is maintained between pursuers and pursued, ending in the killing and capture of the robbers and the recovery of the money. The details of the action are well managed, except that on two occasions the approach on horseback is not noticed by the characters in the picture as promptly as would have been the case in real life. Also the bags of money, apparently metal, are handled much too lightly for the genuine article.

The Legion of Honor (Gaumont, Jan. 1).—A somewhat ambiguous but very strong and impressive picture of the time when France under Napoleon was at war with all Europe is told in this film. The birth of Fan Fan, the son of a canteen woman of the army, opens the narrative, and we see the babe carried by the rough soldiers to the church to be christened. We suspect the baby is only a dummy, as the men handle him like a piece of wood, but eight years later we see him a lively boy, going through the drill that has been taught him for the benefit of Napoleon. A few years later we see him again almost a grown soldier. He and his father are captured by the Germans, who threaten to kill the father if the boy refuses to tell where the French army is located. He refuses, but we are not informed of the father's fate. The boy is imprisoned in the belfry of the church, and seizes the opportunity to ring the great bell, which in some way calls the distant French to arms and they capture the place only to find that poor Fan Fan has fallen from the belfry loft and is dead. Napoleon then decorates his breast with the emblem of the Legion of Honor.

Tabby's Finish (Pathe, Jan. 1).—This effective picture would have been more pleasing if it had not involved the supposed slaughter and cooking of a pet cat. The idea is not an agreeable one, although it serves to illustrate the irony of charity. Gypsies steal a little girl's pet cat, kill it, skin it and put it in a pot to boil. We do not see the whole operation, but we see too much of it. In the meantime the little girl, out walking with her nurse, meets a woman of the Gypsy party who tells of their hunger. The little girl brings food to the camp, where, to her grief, she discovers the fate of her pet cat.

Trials of a Schoolmaster (Pathe, Jan. 1).—The laughable tricks of bad schoolboys played on their old schoolmaster serve in this film to lead up to a pathetic and wholesome ending. The schoolmaster, unmindful of heartless jokes of his boys, risks his life to save one of them from drowning. When they see him barely recovering consciousness they are filled with remorse and the ring leader of the boys begs forgiveness, which the old man cheerfully grants.

Cupid and the Motor Boat (Vitagraph, Jan. 1).—The capable Vitagraph players have presented us in this film with another fine picture story, full of thrilling interest, pictured amidst attractive seashore scenes. A young man in his motor boat cruising along the coast, meets the pretty daughter of an old fisherman and falls in love with her. He presents her with a pair of marine glasses and his attentions win the hatred of a tough admirer of the girl, who seeks revenge by throwing the young man into the water while carrying him across the bay in a small boat. The girl with her glasses sees the plight of her lover, swimming for his life, and she runs to the motor boat, gives the alarm and pilots it to the rescue. The ending is as we might expect. The rescued man asks the old fisherman for his daughter's hand.

INDEPENDENT FILM RELEASES.

Jan. 3 wk. (Aquila) Patrician and Slave.
" 3 " (Eclair) A Wall Street Chance.
" 3 " (Meester) Out With It.
" 3 " (Ambrosio) A Happy New Year.
" 3 " (Itala) Foolshead's Holiday.
" 3 " (R. and R.) Seal and Walrus Hunting.
" 3 " (Carson) The Salted Mine.
" 3 " (Comerio) Angler and Cyclist.
" 6 " (Phoenix) Convicted by His Own Child.
" 7 " (Bison) Red Girl's Romance.
" 8 " (Great Northern) No titles reported.
" 10 " (Imp.) By Right of Love.

WILLIAM WRIGHT IN NEW YORK.

William Wright, formerly the Western representative of the Kalem Company, with offices in Chicago, is now general sales and advertising manager for the company with offices in the headquarters of the company's general office in New York. Mr. Wright on leaving Chicago was presented with a loving cup by his fellow picture men, among whom he is very popular.

FILM SERVICE CONVENTION.

Secretary Herbert Miles of the Film Service Association, announces that the next convention will be held at the Imperial Hotel, New York, Jan. 28, 29 and 30. A large attendance is expected.

BIOGRAPH FILMS

Trade Mark

Released January 3, 1910

Trade Mark

THE ROCKY ROAD

A Story of Fate's Capriciousness

This Biograph subject probably tells the most powerful story ever depicted in motion pictures. The husband through association becomes addicted to drink, deserts his wife and child and goes to a distant village. The wife learns of his departure from his former companion, and, her mind becoming unbalanced, takes up her child to follow.

The husband secures a position in a sawmill and determines to brace up. All trace of his wife and little child is lost to him. Meanwhile the mother and child become separated and the child is adopted by a prosperous farmer, while the mother receives succor in another section. Some years after the man meets his daughter, and being unknown to him, they are betrothed. The wedding is just about to take place when the mother appears and prevents it.

Length, 990 feet.

Released January 6, 1910

The Dancing Girl of Butte

Romance of a Western Dance Hall

The Biograph here presents a story of real life, showing how a mere accident may change the course of a life. The girl is forced to earn a living dancing in a Western hall, and while strolling through the park turns her ankle. Her misfortune brings to her aid a young newspaper artist. It is love at first sight. He knows nothing of her occupation, and when his friends reveal to him her calling he is inclined to repulse her. This she takes with resignation, but she makes it clear that while she was forced to do this work it was repugnant, and expresses a determination to leave it all while her soul was pure. So sincere do her words sound that the young man relents and takes her to his heart. Later we find them strolling through the same park the happy parents of a young and hopeful.

Length, 984 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK
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GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

Reviews of Independent Films

The releases of Independent pictures exhibited at the Fourteenth Street Theatre during last week averaged rather better than during the week previous, which is an encouraging sign. There were not, however, any start feature films in the list unless we may class Admiral Nelson's Son as such, and this release properly belonged to the week before, but was not exhibited here until Dec. 27.

Admiral Nelson's Son (Itala, Dec. 27).—This subject is a strong one and is worthy of high praise, both for the excellent acting and story and for the fine scenic backgrounds and photography. The story deals with that period of Nelson's life, when, having expelled the French from Naples, his power was even greater than that of the Neapolitan King. The story, partly fanciful, represents his young son as being rescued from drowning by an Italian admiral with whom Nelson had quarreled. Nelson's mistress, probably Lady Hamilton, though this name is not used in the subtitles, keeps the identity of the rescuer from Nelson's knowledge, and when later the Italian admiral rebuffs her advances she takes her revenge by inducing Nelson to consent to the wish of the King of Naples that the Italian admiral be executed for having espoused the cause of the Republicans. Nelson's son recognizes the condemned man as he is about to be put to death, but too late to enable his father to save his life. The boy's emotion over the sad tragedy causes his death.

The Awakening of Bess (Imp. Dec. 27).—This dramatic film is quite well acted, the players showing effective reserve and the construction of the story being such that its plot is clear. The plausibility of the big scene, however, is open to question. It is a story of two men and a girl, which appears to be the only combination some picture story writers can evolve, unless it be when they make it two girls and a man. In this story, the hero who believes himself discarded by the girl discovers her with the other fellow. There appears to be nothing compromising in their attitudes, except that the man has been trying to kiss her against her will, and yet "just for that," the hero with a pistol forces his rival to sign a statement that he will "right the wrong" done to the girl by marrying her. Just why he should seek to tie the poor girl for life to a man he believes to be a rascal is not apparent. Situations similar to this in moving pictures, plays and novels are frequent, but they are not natural and one never hears of them in real life. Fortunately the girl in the picture comes to her senses and looks at it in the right light. She tears up the paper, after which reconciliation takes place.

Foolshead Pays a Visit (Itala, Dec. 28).—This is a laugh producing picture for almost any class of spectators. Foolshead is an eccentric character to which the Itala company has succeeded in giving considerable vogue, and this subject is one of the best of the series. The foolish youth goes visiting with his parents and with an overgrown female child of the host's family, proceeds to make unlimited trouble in various ways, including the flooding of the house. It is about as far as it is possible to get from real comedy, but it is lively and entertaining for its class.

Mugchump's Early Morning Excursion (Raleigh and Robert, Dec. 28).—Silly and badly acted is the only description that fits this picture. Mugchump has to catch an early morning train and there is a desperate attempt to make his efforts funny with very sad results. It is not by such comedies as this one that Raleigh and Robert will make a reputation.

The Deceiver (Centaur, Dec. 28).—This film was exhibited Tuesday at the Fourteenth Street Theatre, although released the Saturday previous. As a picture it shows considerable merit, both photographically and in the acting, but there is much opportunity apparent for improvement. The actors are "acting" too much of the time, the husband of the story being particularly offensive in this respect. The plot, which is commonplace and offers no new ideas, does not ring true. There is the unsuccessful lover who tries to poison the wife's mind against her faithful husband, thus gaining her confidence. The husband surprises them, and assuming that his wife is in love with the other man casts her off and tries to kill the deceiver, but is prevented by the wife. They are rather clumsily reconciled by their little child.

The Rheumatic Bridegroom (Le Lion, Dec. 30).—Here is a rough and tumble "comic" that is good for many laughs. It introduces a bridegroom who has rheumatism in one leg and every time he is in a particularly important situation the leg twitches and doubles up and havoc ensues. It is so when he is making love, when he is being married, when they are having their wedding supper and so on.

The Motherless Waif (Cricks and Martin, Dec. 30).—Intended to be very pathetic and weepy, this picture is so outrageously overdrawn that it becomes merely amusing. A little ragged daughter of a drunkard is beaten and kicked by him, but she nevertheless covers him up tenderly with her shawl when he falls into a drunken stupor. Then she goes out to beg in the cold, wintry streets. She is barefooted and if the snow had been real snow instead of studio salt, her feet would have been frozen a number of times during the running of picture. As it is, she falls into a faint and a newsboy in a shirt waist and bare feet comes pattering through the snow to her rescue. People help him and they get the girl home to her hovel, where she dies and the "bum" father becomes repentent too late. We see him on his knees as an angel comes down through the roof and carries the child off to heaven.

The Story of My Life (Ambrosio, Dec. 29).—Just why this title we cannot understand. It is a fairy story told in trick photography. A boy is punished for his impertinence by being transformed into a tree which is cut down and manufactured into dolls. The boy thus becomes a puppet and is sold to a lady who presents him to her little girl. The puppet now comes to life and tells the story of his experience. The girl advises him to pray for forgiveness and he does so, with the result that he is transformed back into the little boy. The trick work is fairly good and the story, such as it is, is not without its lesson to the children.

Christmas Legend (Itala, Dec. 31).—This pretty picture has merit and interest, especially during the holiday season. It shows Italian peasants in the dress of a past age. They attend the midnight mass at the church and on the way home pass an old beggar soliciting alms. All pass by but one man, whose child is sick at home. This man takes the beggar home with him and gives him food. He gets his reward when the beggar is transformed into Christ, who heals the child and then vanishes.

The Emperor's Staff Officer (Eclair, Dec. 31).—But for three or four very bad inconsistencies, this picture story would have been a rather high class dramatic production. The acting is excellent and the photography likewise. The trouble is in the details of the story. An officer carrying a dispatch to Napoleon is detected by the enemy and seeks shelter with a French farmer. The farmer's boy hides the officer under a few bundles of straw, so conspicuously that only blind soldiers could have missed seeing him. The pursuers threaten to kill the boy if he does not reveal the hiding place, but the lad bravely refuses in the face of the leveled guns, only to turn traitor when he is offered a watch as a bribe. If the two incidents had been exactly reversed they would have been more plausible. Having revealed the officer's hiding place the latter is locked in a room without being searched, so that he still has the Emperor's dispatch on his person. The boy helps him escape through a chimney and then volunteers to carry the message to the Emperor, with the result that the latter gives him a drum and enrolls him in the Grand Army. What becomes of the staff officer we never know.

A Red Cross Heroine (Bison, Dec. 31).—The early part of this film is somewhat ambiguous in the story it tells, except that we know that two men have quarreled about a girl. Both men go away to war, the successful lover being a private and the other one his superior officer. The officer opens a letter to the private and finds it is from the girl, saying that she is coming as a Red Cross nurse. He destroys the letter and manages to have the private charged with treason, by placing Government papers in his pocket, alleging them to have been stolen. A battle now takes place, the officer is fatally wounded, and in the hospital confesses to the girl that the private is innocent. She now seeks the colonel with the confession and secures a stay of sentence, riding furiously on horseback just in time to prevent the private from being shot. The suspense is well sustained in this part of the film, but the ending is perhaps a little unconventional for military practice. It will be seen that the story is rather trite, having figured in previous pictures in one form or another a number of times. The acting is fair, except that of the scheming officer, which is overdone.

Vengeance of the Forrester's Sacrifice (Great Northern, Jan. 1).—Human nature as we are scarcely likely to find it anywhere on earth is depicted in this film, which is, however, well acted and finely photographed. A game keeper discovers his wife and his employer making love, and he determines on the death of the former, plotting with a poacher to do the job. But at the last moment when he sees how the nobleman's wife loves her husband he relents, and in the woods changes coats and hats with the masked man, so that he himself receives the fatal bullet. One would have thought that if he desired to save the nobleman's life he would have accomplished it in a less expensive way.

WATERPROOF FILM.

Edison Company Enthusiastic Over Its Waterproofed Film—Exchanges Subscribe to Its Superior Quality.

A considerable share of the many complimentary things that are being said these days of the vast improvement in the photographic quality of their films, the Edison Company attributes to the waterproofing process to which they are subjected. The company claims that the film is more transparent (and the results seem to substantiate their contention), due to the fact that because of the waterproofed coating both sides of the films are smooth and shiny, and more light consequently is allowed to penetrate the film. This would seem to be a mark of superiority over the ordinary film, the emulsion side of which is dull. There are several other particulars in which the waterproofed film claims superiority, and that makes for a steadier and clearer projection. The very fact that the film can be cleaned at will from any foreign matters that may congregate in any superficial scratches on the surface, thus eliminating the possibility of "rain storms" in the projection, is a most potent argument in favor of the treated film. And it should be borne in mind that any scratches occurring on its surface are superficial, the coating offering complete protection to the gelatine or emulsion. It is claimed that the film passes more smoothly through the projecting machine, that there is no sticking at the film gate, and that the loop is steadier; all of which conduces to an improvement in the pictures.

The Edison Company feels gratified at the success that has attended their adoption of the waterproofing process. When the first releases of waterproofed film left the factory the company requested its exchanges, in a circular letter, to give these films treatment (soap and water baths) at frequent intervals and to keep the factory advised of their condition from time to time. The reports that have been received up to date are most favorable, and the many claims made for the new process seems not to have been exaggerated in the slightest particular. It is conceded in every instance that not only is the transparency better than in the ordinary film, but the waterproofed films give greater satisfaction in respect to durability and age. In support to the latter attributes the company quotes a letter from the Film and Supply Company, Ltd., of New Orleans, La., under date of Dec. 10, 1909, as follows:

"We have just inspected your film subject entitled The Lie to-day, and it is with great pleasure that we inform you that the condition of it is remarkable, not the least sign of wear or tear on it whatever. This film has been in constant use ever since its release date, Oct. 26. We wish to congratulate you on the important stride you are making in this connection."

This letter, the company states, is but a sample of many that have reached them complimentary to the new process, which distinguishes the Edison films from any other films in the world.

SUNDAY IN MONTREAL.

Montreal picture men, led by A. N. Sharpe of the Casino, are endeavoring to have the Sunday restrictions against picture shows set aside in that city.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, January 11

THE CALLBOY'S VENGEANCE

A SIDE-SPLITTING COMEDY—A theatre callboy tampers with the orchestra music and instruments and a strenuous time follows. Short, sharp and hilarious fun. Approximate length, 320 feet.

THE OLD MAID'S VALENTINE

RICH AND ORIGINAL—A comedy with a humorous and witty plot, acted with tremendously funny effect. An old maid's strange valentine and the comical results that follow. This picture can be guaranteed as one of the most laughable films ever produced. Approximate lenght, 575 feet.

Saturday, January 15

A SISTER'S SACRIFICE

A POWERFUL AND PATHETIC DRAMA—An older sister smothers her affection for the man she loves, that the younger sister may be happily married. The effective acting of the characters in this film is beyond praise. Approximate length, 970 feet.

COMING. PART III OF THE LIFE OF MOSES, January 22th. All five reels of this magnificent series will have been released early in Lent, giving opportunity for special exhibitions during that period.

ORDER VITAGRAPH POSTERS FROM YOUR EXCHANGES.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 75 Rue Saints-Cecile

ESSANAY FILMS

A FEATURE—This Week, Release of Wednesday, January 5

"THE ADVENTURESS"

NEXT WEEK

Release of Wednesday, January 12. The Funniest Comedy Ever.

"ELECTRIC INSOLES"

(Length, approx. 502 feet)

and

"THE OLD MAID AND THE BURGLAR"

(Length, approx. 498 feet)

Release of Saturday, January 15

United States Army Maneuvers

Fort Leavenworth, Kan.

Positively the Greatest Army Picture Ever Taken!
Essanay Photography.

Get On Our Mailing List. Order Essanay Posters.

ESSANAY FILM MFG. CO.

435 North Clark St., Chicago, Ill.

Trade Mark

ANOTHER MOSES REEL COMING.

Vitagraph Company Banking on This Series—Other Vitagraph Notes.

The date for the third reel in the "Life of Moses" series has now been fixed for Jan. 25, the two closing reels to follow in February, so that all five will be in the hands of the exchanges early in Lent. The Vitagraph Company is expecting great results from this series, as there are numerous ways in which it can be used by exhibitors to their advantage, especially during Lent. In large houses the entire five reels may be run in one day, preferably Sundays, or they can be run on successive days, one each day. By advertising the series it is thought that large increased business can be attracted to the houses so employing them. It has been also suggested that the series will be found available for exhibitions in churches.

During the present month of January the programme of releases by the Vitagraph Company shows the largest number of big feature subjects ever issued by this company in the same period of time. It is one of the indications of the constant progress being made by this enterprising company.

The Vitagraph Company is now issuing its own lithograph posters and as they are of special designs, differing in appearance from the posters of other films, they will undoubtedly be welcomed by exhibitors.

The Twelfth Night, the magnificent Shakespearean film announced for Jan. 25, will not be issued until some time in February, the date being advanced to make room for the third reel of Moses.

The Vitagraph employees are looking forward with lively anticipation to the dinner, dance and entertainment which the company tenders them Saturday night, Jan. 8.

Every Vitagraph employee received a fat turkey for Christmas and a group photograph was taken showing the event.

AN EDISON MELODRAMA.

On Jan. 18 the Edison Company will release a novel and thrilling melodrama, entitled In the Nick of Time, in the production of which they were ably assisted by Company K, Twenty-second Regiment, Corps of Engineers, N. G., S. N. Y. The story of the film deals with the defalcation of a bank cashier, and the action includes a run on the bank, an exciting auto ride, the blowing up of a bridge with dynamite, the building of a pontoon bridge by the engineering corps, over which structure an auto dashes to safety and the relief of the banks, a cross-road fight between the occupants of the auto and guilty cashier, with the inevitable happy ending of all melodramas. For dash and go and genuine dramatic situations this picture should appeal to all lovers of romance and spirited action. The Edison Company feels greatly indebted to the Twenty-second Regiment, Company K, Engineering Corps, for their able assistance in carrying out the plot and action of this melodrama.

When you once get solid with the family neighborhood crowd by giving the clearest, steadiest pictures, you've got a patronage worth having. The way to get solid with this crowd is to start with the right machine—

The Edison Kinetoscope

The men who are making the most money in the moving picture game are the men who use the Edison, because they get all the profits; they don't throw away a big percentage of their profits on repairs.

When the neighborhood crowd once gets the habit, good pictures are just as necessary to them as three square meals a day. Start with the machine that will give them the best pictures and you'll come home a winner at the finish. The Edison Kinetoscope will outwear any other motion picture machine made.

Write to-day for booklet giving full particulars, and copy of the Edison Kinetogram.

EDISON FILMS

Release of January 11

BEAR HUNT IN THE ROCKIES—No. 6572. Code, Versaubert. App. length, 975 ft.

Releases of January 14

A WARRIOR BOLD—No. 6573. Code, Verseepen. App. length, 475 ft.

THE PARSON'S UMBRELLA—No. 6574. Code, Versegelen. App. length, 220 ft.

TROOP "B," 15TH U. S. CAVALRY, Bareback Squad in "The Monkey Drill." No. 6575. Code, Versehbar. App. length, 285 ft.

Release of January 18

IN THE NICK OF TIME (Melodramatic). No. 6576. Code, Vesclmur. App length, 975 ft.

Releases of January 21

THE COQUETTE (Dramatic). No. 6577. Code, Vescovado. App. length, 495 ft.

THE LUCK OF ROARING CAMP (Bret Harte's Story). No. 6578. Code, Vescovessa. App. length, 490 ft.

Order display posters of these Films from your Exchange, or the A. B. C. Co., Cleveland, Ohio.

EDISON MANUFACTURING COMPANY

64 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago

LICENSED FILM RELEASES.

Jan. 3.	(Biograph) The Rocky Road. Drama	990 ft.	
" 3	(Pathe) Victim of Circumstances. Drama	459	"
" 3	(Pathe) Marriage of the Cook. Comedy	502	"
" 3	(Lubin) Their Chaperoned Honeymoon. Comedy	850	"
" 3	(Selig) The Smuggler's Game. Drama	1000	"
" 4	(Vita.) The Life of Moses. Drama		"
" 4	(Edison) Partners. Drama	995	"
" 4	(Gaumont) The Wreck at Sea. Drama	626	"
" 4	(Gaumont) The Avenging Dentist. Comedy	319	"
" 5	(Pathe) The King's Command Col. comedy	561	"
" 5	(Pathe) The Overzealous Domestic. Comedy	410	"
" 5	(Urban) Tragedy at the Mills. Drama	612	"
" 5	(Urban) Shanghai of To-day. Scenic	351	"
" 5	(Essaney) The Adventurers. Drama	525	"
" 5	(Essaney) How Hubby Made Good. Comedy	473	"
" 6	(Biograph) The Dancing Girl of Butte. Com. drama	984	"
" 6	(Selig) The Highlander's Defiance		"
" 6	(Selig) Alderman Krautz's Plebite	370	"
" 6	(Lubin) The Tattooed Arm. Comedy	850	"
" 7	(Pathe) Modern Highwayman. Open air	690	"
" 7	(Pathe) English Boxing Bout. Open air	298	"
" 7	(Kalem) The Deacon's Daughter. Drama	950	"
" 7	(Edison) The Engineer's Romance. Drama	670	"
" 7	(Edison) Ashes. Sentimental	310	"
" 8	(Vita.) Richelieu; or, The Conspiracy. Film-de-luxe	992	"
" 8	(Essaney) His Only Child. Drama	997	"
" 8	(Pathe) The Last Look. Drama	587	"
" 8	(Pathe) His Opponent's Card. Comedy	397	"
" 8	(Gaumont) On the Bank of the River. Drama	604	"
" 8	(Gaumont) A Seat in the Balcony. Comedy	371	"
" 10	(Biograph) Her Terrible Ordeal. Com. drama	982	"
" 10	(Pathe) Miss Money Bags Wishes to Wed. Comedy	581	"
" 10	(Pathe) Women's Life in India. Col. Scenic	377	"
" 10	(Selig) A Tale of the Woods. Drama	1000	"
" 11	(Lubin) Over the Wire. Comedy	900	"
" 11	(Edison) Bear Hunt in the Rockies. Scenic	975	"
" 11	(Vita.) The Call Boy's Revenge. Comedy	320	"
" 11	(Vita.) The Old Maid's Valentine. Comedy	575	"
" 11	(Gaumont) Shooting in the Haunted Woods. Comedy	570	"
" 12	(Pathe) Camille. Film d'art	1033	"
" 12	(Urban) True to His Oath. Drama	672	"
" 12	(Urban) Home of the Gypsies. Travelogue	321	"
" 12	(Essaney) Electric Insoles. Comedy	502	"
" 12	(Essaney) The Old Maid and the Burglar. Comedy	498	"
" 13	(Biograph) All on Account of the Milk. Comedy	989	"
" 13	(Selig) Under the Stars and Stripes. Drama	900	"
" 13	(Lubin) Wild Duck Hunting on Historic Reel-Foot Lake. Scenic	550	"
" 13	(Lubin) He Joined the Frat. Comedy	300	"
" 14	(Pathe) The Beggar's Repentance. Drama	692	"
" 14	(Pathe) Story of a Leg. Comedy	285	"
" 14	(Edison) A Warrior Bold. Comedy	475	"
" 14	(Edison) The Parson's Umbrella. Comedy	220	"
" 14	(Kalem) The Romance of a Trained Nurse. Drama	930	"
" 15	(Vita.) A Sister's Sacrifice. Drama	970	"
" 15	(Pathe) Stag Hunting in Java. Sport	367	"
" 15	(Essanay) Review of U. S. Troops, Fort Leavenworth, Kan. Scenic	1000	"
" 15	(Gaumont) Decorated by the Emperor. Drama	698	"
" 15	(Gaumont) Railway on the Ice Sea. Travel	312	"

SELIG NOTES.

The Selig Polyscope Company, Inc., have arranged to produce Gustina and Theodora, by Alice and Elbert Hubbard. This promises one of the gems of the new season, and the release date of the film will be watched with interest.

The producing staff of the Selig Polyscope Company embrace the following well known directors: Otis Turner, Francis Boggs, Lorin J. Howard and Frank Real.

Orders are already placed for the film "The Wizard of Oz," with more than a few of the renters even before the ink was hardly dry, announcing this great story in moving pictures, and a record-breaking demand is looked for.

MOVING PICTURE SHOW BURNS.

A moving picture show, conducted by the Sea Shell Amusement Company on Market Street, between Broad and Mulberry Streets, Newark, N. J., was destroyed by fire Thursday evening, Dec. 30. The fire started in another part of the building, the total loss being about $100,000. Several people were slightly injured.

OPEN SUNDAYS IN LOWELL.

Moving picture houses in Lowell, Mass., are now allowed to open Sundays, after nearly a year of enforced closing.

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue B

NICHOLAS POWER CO., 115-117 Nassau St., N. Y.

PICTURING COLONIAL MASSACRES.

Through the efforts of Herbert F. Streeter, manager of the Bijou Theatre, of Greenfield, Mass., the two great tragedies of Deerfield—the attack on the town by the French and Indians in 1703 and the massacre at Bloody Brook in 1675—will be portrayed in moving pictures some time this year. Manager Streeter has for some time been in correspondence with the Edison Company and has secured the concern's promise to send a representative there within a week or two to secure the necessary material. The matter has also engaged the attention and interest of George Sheldon, the historian of the town, who has promised to collaborate in the work in every way possible. The scenes will be staged at the company's studio in New York, but all outdoor views will be given natural settings to correspond as nearly as possible to those of the original events. The burning of the town, which occurred in the Winter, will probably be in pictures within a few weeks in order to take advantage of the snow. The Bloody Brook massacre, which occurred in Summer, must await the Spring foliage.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Newport, R. I.—The Star had pictures and songs Dec. 27-1 to good business. Marie Reva and Roberts and Allen appeared. The Bijou's talking pictures and songs Dec. 27-1 did large business and pleased.

Quirk's Pleasure Parlors opened Dec. 25 to capacity business all day and has since continued large, with good run of pictures. William Link is doing illustrated songs. House seats 300 and will be greatly improved in the near future.

At Hannibal, Mo., the New Star has attracted good crowds at both day and evening performances Dec. 27-1. Pictures fine and orchestra pleasing. The Nickelodeon has changed its name to the Goodwin, and has placed a large electric sign over the entrance; business good.

At Northfield, Minn., the Gem is using Licensed films, and reports good business every night Dec. 27-1.

At the Electric, McCook, Neb., Tassell and Young, sketch artists, and moving pictures pleased good audiences Dec. 20-25. The Pastime also had moving pictures to good returns all week.

George Caldwell, the popular pianist, of the Star, Cortland, N. Y., has resigned, and accepted a similar position with the Theatorium, at Shamokin, Pa., of which J. L. Camberlain is manager.

The Grand, at Marshall, Texas, under management of W. J. Shivers, did a S. R. O. business all week Dec. 25-1. Speaking and silent pictures were the attractions.

At the Temple Theatre, Elgin, Ill., Dec. 27, Dorville Reese returned with a selection of songs, in addition to a fine line of pictures.

At St. John, N. B., all six houses are doing a thoroughly satisfactory business. The new house, the Gem, seems to have "caught on" all right. The Unique has been exploiting the cameraphone for some weeks, to good business. F. G. Spencer, of this house, is also proprietor of the Orpheum and the Bijou, the latter two being managed by Frank D. Stanton for Mr. Spencer. The Nickel still packs the lobby nightly, as of yore. The north end house, the Star, has a good film service, and is crowded nightly. All houses had special Christmas bills.

At Willimantic, Conn., the Bijou had fine pictures and Fred Rea, tenor, sang "Won't You Even Say Hello"? receiving well merited applause, Dec. 25-1. The Scenic presented Jean Val Jean (Vitagraph) and two Biographs for the midweek attractions; S. R. O. at both houses.

At Burlington, Iowa, the Garrick presented a good line of moving pictures and fourteen-year-old Jesse Phillips' singing is an added attraction, which has proved very popular.

At Belfast, Me., the Elite has changed hands, and will hereafter be managed by Messrs. Bray and Dickey. This popular house has undergone a thorough renovating, and has been entirely redecorated. A new motiograph has been installed in a new fireproof booth, and will open Dec. 31.

At Silver City, N. M., the Airdome (D. D. Sullivan, mgr.) has changed from Independent to Licensed films, and continues to do a big business, S. R. O. is out the first night of the three changes made each week.

At Kearney, Neb., both the Crescent and Scenic have put on a vaudeville act, and have done good business. The Crescent had big business with the Ketchell-Johnson fight pictures at advanced prices. Baby Belle, a twelve-year-old singer and dancer, who has been appearing here, will make a trip over the Nebraska circuit of the moving picture theatres. This little lady has talent.

The Sea Shell, at Newark, N. J., was burned to the ground Dec. 30, and it is to the cool and quick judgment of George Clayton, a film operator, that a hundred or more owe their lives. From his position in the front of the house he saw the smoke and tiny flecks of flames, and pressed the emergency button, which caused a light to blaze in front of Harold W. Cook, who was at the piano. When he saw the light Cook turned, and said: "No more show here to-night." In a voice that was perfectly calm. By this time the smoke had almost filled the place, and the audience filed safely out.

CUES.

During the engagement of The Great Divide company in Austin, Texas, Chief Justice and Mrs. R. R. Gaines entertained a box party in honor of the leading woman, Ina Brooks, composed of notables, chief of whom was the Governor.

Two companies under the direction of the George Amusement Company (Inc.) are presenting St. Elmo through the Middle West. Grace Hayward's version of the novel is being used.

Mrs. Fiske will close her season in Salvation Nell early in February and will then be seen in a new production. This new play will first be seen in Chicago. Mrs. Fiske's annual New York engagement will begin on Easter Monday.

FILMS LUBIN

RELEASED, JANUARY 10, 1910

"OVER THE WIRE"

It was a marriage ceremony that went "over the wire," for Percy Tickiewit and Gladys Bailey were joint heirs to Seth Marshall only on condition that they marry within thirty days. They refused even to meet each other, but consented to be wedded over the wire. Later on they discovered that they were in love, but not until a most amusing series of complications had occurred. A Lubin comedy of the best sort, with a story that holds the interest down to the last inch of film. Length, 690 feet.

"GLIMPSES of AN INDIAN VILLAGE"

Brief glimpses of an Indian Village, with some striking pictures of the braves in full war dress and some pictures of Indian babies that no woman can resist. A short but very interesting subject. Length, 205 feet.

RELEASED, JANUARY 13, 1910

"WILD DUCK HUNTING ON REEL FOOT LAKE"

Reel Foot Lake, that curious body of water formed by an earthquake and in the heart of the "Night Riders" region, is unusually picturesque. As a scenic release it would command attention, but here it is used as the background for a rarely convincing hunting picture; convincing because the pictures were made in the course of an actual hunt and under the guidance of one of the most expert sportsmen in that section of the country. You cannot afford to miss this. It is a treat. Length, 550 feet.

"HE JOINED THE FRAT."

He was a college boy who wanted to join a Greek letter fraternity, and it was first demanded that in feminine dress he submit to the directions of his committee. They lead him a lively life for a time, but somehow the candidate has the best of it—except that they will not permit him to have a cigarette. A short, snappy comedy subject, played with a spirit and dash that holds the attention from start to finish. Length, 340 feet.

LUBIN'S 1910 MARVEL is equipped with improved Fire Magazines and Automatic Fire Shutter. POSITIVE REWINDING ATTACHMENT. Outside Shutter, ONE PIN MOVEMENT, and other innumerable and important new features. THE Machine for excellent work.

Ask for Our Free Catalogue

LUBIN MANUFACTURING CO.

925 Market St., Philadelphia, Pa.

Moving Picture Plays Wanted

We solicit suggestions for high class modern dramas and refined comedies, and pay liberally for available matter. Also, scenarios for Western subjects, either comedy or drama. No costume plays, war stories, or trick pictures wanted. For further information address: Editor of Scenarios.

ESSANAY FILM MANUFACTURING CO.

435 N. Clark Street, CHICAGO, ILL.

CHAIRS Folding Steel Opera Chairs, all kinds Fireproof Booths. Resistance Grids and Wires. Repairing.
New York Steel Production Co., Newark, N. J.

THE VAUDEVILLE MIRROR

NOTE AND COMMENT.

It is more than a year since THE MIRROR began its crusade against performers who, not apparently possessing sufficient originality, talent, personality or ability to succeed as artists before the vaudeville-going public, seized the opportunity to trade upon the past and present popularity of those who could and had so succeeded.

Imitators on the vaudeville stage, taken as a class (and with but possibly two or three exceptions) have developed into veritable parasites. The average imitator, whom THE MIRROR is happy to call an "impositionist," is little better than the person who, not being able to write a salable story or to compose a tuneful song, takes the material already prepared and made successful by another, rewrites and endeavors to present it to the patient public as his own. As declared in these columns, as well as in many reviews of such "impositionists," it does not require any especial attribute of cleverness or talent to present such impersonations as are offered by the average vaudeville imitator of to-day. It is merely a repetition of a song already popularized, a costume copied from an original and a sufficient amount of "nerve," and the genial, gentle and generously susceptible public sits back and recalls the pleasurable performance of the original artist and imagines that the present "impossibility" is a replica of that which has gone before. And if the "impositionist" were to dare to give the "imposition" immediately following the artist being so traded upon, he or she would in all likelihood be hissed from the stage. But the "impositionist" would not do this, and the "impositionist" knows only too well that the great Barnum's maxim about the public liking to be humbugged was a correct analysis of the public's mind.

A little more than a week ago a victory was won by an American artist against an imitator who had the temerity not only to try to impersonate her upon the vaudeville stage, but to take bodily a copyrighted song from a copyrighted act and sing the entire number, words, music and all. And fortunately a judge of a United States Circuit Court was fair enough and wise enough to see the real imposition being practiced upon the artist.

Judge Noyes, sitting in the Circuit Court of the United States, Southern District of New York, decided that Edna Luby had no right to render under the guise of an imitation the song, "I'm a Bringin' Up the Family," which is a composition of Burt Green and Irene Franklin and a copyrighted song published by Leo Feist, and which formed a part of Miss Franklin's copyrighted vaudeville act, The Queen of Vaudeville, and he therefore granted a temporary injunction against Edna Luby's further renditions of the song in public.

This decision is not alone of importance to Miss Franklin and Mr. Green, but it affects every artist in the business who possesses originality and brains and who earns an honest livelihood through his or her own unaided efforts. It should sound as a warning to all others who look with longing eyes and jealous minds upon the successful product of another's lucrative talents. It should warn them against further continuance of such underhanded methods, and it should stand as an equal warning to all managers who are willing to share in the profits accrued by such methods.

The day may come when the public will no longer suffer such imposition, and judging by the way another act of imposition was received at one of the larger vaudeville houses in New York last week, such is fast coming true.

The Blacklist continues to swell! It is now said to have reached over twelve hundred names. And to what result? It is fast helping the small time manager, who can now book many high-class acts for less than half what they formerly received. Will this Blacklist work in favor of the small manager, who in time may become a serious menace to the U. B. O.? Or will the U. B. O. then take back the best of these acts and at its own figure or near a figure they desire to offer? It is a poor rule that will not work both ways!

THE BIG "LITTLE MAN"

JOE WOOD, SMALL-TIME MANAGER, STEADILY ON THE RISE TO BIGGER THINGS.

Strong Possibility That the Former Director of the United Booking Offices' Cheaper Priced Theatres May Become a Powerful Factor in the Vaudeville World.

According to all signs and prophecies Joe Wood, the small-time manager who has had several "ups and downs" during the past few weeks, may soon develop into one of the most potent of the vaudeville managers. This does not appear to be idle rumor or mere sidewalk gossip. But on all sides things seem to point that way.

When Joe Wood went up to the Long Acre Building last Spring to take charge of the bookings of the small-time houses of the combination, he was wise enough not to cast aside his outside affiliations. On the other hand, he formed the New York Booking Offices, which took over his suite of offices at 1358 Broadway, and which went right on booking some of the older Wood houses as well as acquiring many of its own. Joe Wood is still at the head of that concern, although he is not "officially" connected there. It is common knowledge, however, that he is the big power behind this fast growing booking office.

Joe Wood has been doing the larger part of the booking for the Peoples' Vaudeville company, of which Joe Schenck is the managing head, and it is said in many quarters that Joe Wood is in reality connected with this concern in a more direct way than is commonly supposed. Joe Schenck has been known to have been in consultation with Joe Wood almost every day for many weeks past.

The Independent Booking Offices, with its offices in the Knickerbocker Building, has also done some business indirectly with Wood. It is said, however, that as long as M. R. Sheedy is at the head of that concern there never can be a direct affiliation with Mr. Wood. It has also been rumored about from time to time that there was a split coming within the I. B. O. George Byrne, general manager of the I. B. O., however, when seen by a MIRROR representative yesterday (Jan. 3), stated that everybody connected with his office was working in complete harmony and that there was not the slightest chance of a split.

But the fact remains that Joe Wood is not "down and out," as many have stated he would be. He has not given up his desk in the Long Acre Building, although his name does not appear on the windows of his offices. It is said that he is waiting to be forced out, when he might bring suit against the United Booking Offices for dispossessing him.

If Wood gains control of as much of the other small time that is not now combined in any regular circuit and if he continues along the way he appears now to be traveling, he will shortly be a manager that the entire Eastern vaudeville world will have to give some accounting to.

ON THE SULLIVAN CONSIDINE TIME.

James Morton will open on this circuit Feb. 12.

The Montrose Troupe, Jim Rutherford and company in Halfback Hank, Elsie Harvey, and the Musical Craigs opened their S. and C. time at the Bijou, Winnipeg, Can., Dec. 6.

Barney Fagan and Henrietta Byron are closing a twenty-two weeks' tour over this circuit. They have one more week to play.

Sallie Stembler is in her sixth week, and will play the rest of the season over this time.

Paulinetti and Piquo are playing their sixth week.

Maud Hall Macy in The Magnie, and the Jay opens the first part of January.

Annie Glancke will present Freckles on this circuit, opening in March.

Lew Welch and company open the second week in March.

Gerard, the sensational juggler, and Alf Ripon, both European importations, opened at Winnipeg Dec. 20.

Peter F. Baker, formerly of Baker and Farran, opened on this circuit Dec. 20 at the Bijou, Winnipeg.

Carlyle Moore and Ethelynne Palmer in Dissolusioned are a big success and booked for the season.

Hathaway and Seigle, Harry Thompson, Steeley and Edwards, and Bandy and Fields have opened on this circuit.

Will Rossiter's A Bunch of Kids has been a big hit, and concluded its S. and C. time of 22 weeks at the Majestic last week.

Ed Gallagher in The Battle of Bay Rum has a few more weeks to play. He is at Salt Lake City this week.

Leo Cooper in The Operator is scoring a big success. He is also reciting excerpts from The Melting Pot at matinees.

The Empress, Cincinnati, opened successfully Dec. 27 to crowded houses.

LIBBEY AND TRAYER HOME.

After a most successful tour over the Sullivan and Considine and the Morris circuits, J. Aldrich Libbey and Katherine Trayer are now taking a needed rest at their home in Brooklyn, N. Y.

AN ACT THAT ALWAYS WINS FAVOR.

The cowboy has ever held a place of warm affection in the minds of every American, boy, girl, man and woman, and his deeds of valor and chivalry upon the plains of the far West have made him a unique figure in American annals. As a pioneer in lands then unexplored he deserves the unbounded thanks of those millions who have since made the vast region beyond the Mississippi the rich portion of the nation it is to-day. As an undisputed adjunct to the United States army, in those days when the red man disputed the advance of civilization, the scout stands pre-eminent, while to-day, in his newer vocation, he is the power behind the powers, that go to feed the nation North, South, East and West. It is small wonder, then, that the cowboy has held strong sway as an entertainer of the amusement seeking public. In the "Wild West" shows he has ever been the large factor, where his feats of riding, buffalo hunting and Indian chasing have delighted the millions. But that arena was not big enough for him. So he went upon the stage and soon vaudeville claimed him. "Roping" and sharp-shooting performers have long been familiar types of the plainsman on the variety boards, but it was not until one of the foremost of these Westerners conceived the idea of showing the cowboy in all his phases of life that he developed from a sensational and semi-acrobatic entertainer into a producer of real art. Kid Gabriel, who is shown above in the act of "breaking an 'onery horse," has for the past year been showing the famous statues and paintings of the late Frederic Remington before enthusiastic audiences from the coast to the metropolis. His plastic posse of cowboy life are unsurpassed in their trueness to the actual life of the "puncher," and the horse that Mr. Gabriel uses, as well as his accoutrements, make a picture long to be remembered. His subjects are intensely interesting and both press and public have united in acclaiming his offering as most novel, refined and instructive.

PENCILED PATTER.

Now is about the time we begin to "cancel" the New Year resolutions we "booked" for a long run.

It used to be that only warships were named after cities and towns, but nowadays they seem to have adopted the same system for naming lunch rooms.

Earle Mitchell, who played one of the principal comedy roles in The Blue Mouse for the past two seasons, has retired from the cast, and is going to do a monologue in vaudeville.

"I can't book you there, but I'll try and place you elsewhere," said a booking agent's clerk to an actor (of the "Hick" type) the other day. The actor looked at him a moment and said, "Are you booking that now?"

Jack Inglis is back from the West wearing a larger smile than ever, and telling the boys how he "found them in the wild and wooly." The tender at Dowling's lunch counter was glad to see Jack back. He knows him well.

The "pipe" stories some of these alleged vaudeville writers, who are trying to break into the writing game are hanging out, are very funny to those "who know." Competition is the laugh of trade.

A lot of people who do not know any better now take delight in knocking Joe Wood, and, as is always the case, many of them were only too glad to accept any time Joe could give them a short while ago. Those who know the small time booker personally know that he is far from being out of the running and has something up his sleeve that will surprise many of the "wise ones."

According to the latest reports there are now thirteen hundred names on the Blacklist. If it keeps on growing they are liable to put it in book form and sell it.

It's a wonder some agent is not after the maker of that well advertised chewing gum. They have most everybody else in vaudeville of any account.

Bessie De Voie is at Hammerstein's this week. There's nothing like a nice little lawsuit to raise your salary and get immediate bookings.

The printers have to have a large supply of "I's" on hand when they start to print the columns of the various vaudeville reviewers. Did you ever notice?

Keith and Proctor's Fifth Avenue sell a lot of tickets Sundays to friends of the various try-out acts. These "pluggers" always know when to start the applause, but they give the joke away by keeping it up too long. There are tricks in every trade, they say.

Good material with a bad performer is like a fish out of water.

Phil Hunt had his desk moved down to the Nybo office, where he will stay until the Columbia Theatre Building is ready, where he will have an office with the People's Vaudeville Company.

Lester D. Mayere, the official scout for the Family Theatre Department of the U. B. O., is getting houses by the bunch. How could any one refuse him?

Some managers thing it is an honor to close an act that was never closed before.

When an act goes bad they usually explain it to the other acts on the bill by saying: "This isn't our regular act we are doing here; it's just some junk we put together for this house." That's what they all say.

Now that crowds of people go up on the New York Theatre roof to see a picture show, don't be surprised to see them putting a show on top of the Singer Building.

A woman doesn't care if she is wealthy or not as long as she has a "swell" looking hat.

The "near-war" with Nicaragua has been going on now for about eight weeks, and still no song has been written about it. The lyric writers are goetting slow.

It's hard to write a column of stuff the day after New Year's.

Well, when are they going to name a theatre after you? THOMAS J. GRAY.

NEWS OF THE I. B. A.

The Independent Booking Agency continues to add houses to its already lengthy list. Among the late ones are the Majestic, Camden, N. J.; Theatorium, in Baltimore; Colonial, in Philadelphia; the Star, in Ogdensburg, N. Y., and the Surprise, Washington, D. C. All houses will play an average of four acts. Since their incorporation they have never lost a house with the exception of the Unique, in Philadelphia, the latter house having been sold for other purposes. The outlook for the coming year is exceptionally bright and their great success is attributed, by George Byrne, to system, the elimination of graft and the fact that they treat manager and actor with equal consideration. By using the White Rat contract, considered by them as the best instrument of its kind in the business, they insure protection to the manager and to the actor, so that in booking three, six or twelve months ahead there is not the slightest opportunity of either side laboring under disappointments. The calibre of acts booked by them may be judged by the following list: The Mimic Four, the Chamberlains, Snyder and Buckley, Lizzie Evans and company, De Witt, Burns and Torrence, Ye Olde Home Choir, Sam Curtis and company, Nestor and Young, Maud Edna Hall, Hawley and Olcott, McKenzie and Shannon, Hallen and Hayes, and Alfred the Great.

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VAUDEVILLE.

MARGARET MOFFAT

IN SEWELL COLLINS'

AWAKE AT THE SWITCH

THE GEM OF VAUDEVILLE SKETCHES

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MEDORA THRELKELD, City Island, N. Y. City

AMERICAN ARTISTS ABROAD

SECOND LETTER FROM "THE GREAT RAYMOND," ON HIS AROUND-THE-WORLD TOUR.

Continued Story of the Journey of the American Magician and His Company in South America—Bogota, a City of Beauty and Romance—Christmas in Cartagena, the Inland Metropolis of Colombia—Seventh Article of This Series.

LA PAZ, BOLIVIA, S. A.

After our triumphant first night in Barranquilla, Mr. Clark had little difficulty in arranging (with the Governor's assistance) for two weeks in Bogota, the capital of Colombia, for the beautiful Government Theatre, with an orchestra of sixty musicians, advertising free, with free transportation and $2,000 (gold) bonus, paid by the municipality.

To American managers ignorant of the method in Latin countries the enormous sums frequently paid by the governments and municipalities, particularly of inland cities of these amusement loving Latins, would prove a big surprise. The city of Bogota paid two years ago a sum equivalent to $18,000, American gold, and gave the gross receipts to a Spanish opera company for two months.

Three members of our company, unable to speak the language, tired of Spanish cooking, afraid of the rumors of yellow fever and smallpox, determined to return to the States. I released them from their contract, with the understanding that they pay their return transportation, which they did. Right here I want to state to brother managers and fellow artists contemplating a foreign tour that contracts to be valid must in most cases be in the language of the country. If made in the States, witnessed and sealed by the consuls or ministers of the countries to be visited. For a "tour around the world," a contract in French, witnessed by the principal foreign consuls or ministers of the countries to be played, is best. It is also advisable to have same verified before the proper authorities when entering a new country. The manager who depends on an American contract in foreign parts is in for a merry time. This I know to my sorrow. In foreign countries the artist can hold and compel him to take him on, but the manager cannot hold the artist if he tires of the trip, receives better offers from foreign managers, or for any other reason determines to leave. I would never take another company for "tournee del mundo," without good bonds furnished in New York by artist engaged, which I should cover with an equal bond as proof of good faith and fulfillment of contract. Artists not infrequently leave the manager, that has at great expense brought them to some foreign port, paid for lithographs, photographs, cuts, etc., lured away by some supposedly better offer.

We now prepared for our journey up the Magdalena River, which is the Mississippi of the United States of Colombia, both in importance and mud. The boats are queer, rickety, "anti-diluvian," little "side wheelers," with roughly built staterooms of four berths that resemble the shacks in a Michigan lumber camp. We each purchased mosquito nets, with adjustable collapsible frames, lay in a big stock of fruits, vegetables, canned goods, tins of biscuits, lavender oil, insect powder, tar soap and "shooting irons." We bathed with the tar soap, rubbed down with the lavender oil, fumigated the staterooms, used the powder on all berths, and, thus prepared, defied the mosquitos, gnats, poison flies and bugs and started for Honda, ten days up the river.

I don't believe a navigated river in the world can boast of so many crocodiles, snakes and giant lizards as inhabit the Magdalena. It most infrequently happens that some of the black sailors fall overboard and sink, never to rise again, a few bloody bubbles marking the spot where they fell.

Four days up stream from Barranquilla we saw a troop of brown monkeys jumping from tree to tree and having a great frolic. As the boat came nearer they chatteringly took flight. Great flocks of green and yellow parrots flew screeching overhead as the boat steamed along and disturbed their mass meetings. Sleepy crocodiles and gigantic mud turtles would glide almost noiselessly into the muddy stream. Occasionally one would catch a glimpse of a water boa (anaconda) sunning himself. While the more swampy regions abound in brilliant plumaged water fowl and great white heron (from which the feathers are taken for aigrettes) would spring out of the marsh and fly to more secluded parts. In spite of the mosquitos and worse insects, we had a jolly ten days of it. Arrived at the quaint little village of Honda; we had a well cooked native meal and retired to our odd little beds of woven fibre. The mosquito nets were again brought into play, and we slept the sleep of the Innocent and just.

At 4 o'clock we were awakened and the boys all raced to a nearby stream for an application of tar soap and a swim in the cool mountain stream that here joins the "Rio Magdalena." The girls in the meantime (so I was informed) invaded the queer native bath, in "El Taberne," and, standing on pebble floor, threw water over each other with a gourd dipper. Just as dawn was breaking we mounted our mules and with a pack train of sixty more following close behind we set off for three days overland on burro back. Then via the pretty little pueblas, Guaduas, Villeta, Augus, Larga, and Tocaiatana, in the centre of the Savannah, by excellent little railroad to Bogota. The materials for this railroad were carried by hand up a steep mountain side 9,000 feet high.

Bogota is an exceedingly picturesque town of 120,000 population, situated on a beautiful savannah, once the crater of an immense mud volcano. The view of the surrounding country, the glorious sunsets, the three pretty parks with their tall cypress trees, banks of queer shaped and odd colored flowers, marble fountains, tossing streams of liquid silver and ropes of diamonds, sparkling in the sunlight, form pictures of novel beauty to which the mind ever recurs with keenest feelings of pleasure. Our opening night here suggested Havana; house packed with beautiful women, superbly gowned in gorgeous Parisian creations. Everywhere jewels, jewels, jewels, sparkling diamonds, and glittering gems, sufficient to stock Tiffany's.

We played to the highest prices (on paper) here ever charged by any company any place in the world: Palcos bajo (lower boxes), $4,000; palcos altos (balcony boxes), $3,000; plateas (orchestra chairs), $500; delenteros (balcony chairs), $400; paraiso (galleries), $200; entradas (standing room), $150.

If this was "gold" the "Great Raymond" would be a millionaire; but it was "paper," and the $1 bill of Colombia is worth just 1 cent gold. This is due to the misuse of the government printing plates during the regular revolutions which occur every few months. The revolutionists seize the "mint" and print several billion dollars worth of paper money before the "mint" is retaken by the reigning government. Imagine, if you can, purchasing a box for $40, gold, and counting out 4,000 in bills to pay for it.

Our advance sale in Bogota was big, and Brother Clark was kept busy with an assistant all day counting, bundling and labeling packets of these bills. After the performance four of us worked until 2 o'clock the next morning assorting and putting in packets the night's sale. Two ticket boxes, a cut trunk and a suit case were required to carry the money to El Banco Nacional the following morning, where, at a loss of 12 per cent. on the lowest valuation (1 cent to $1), we exchanged for real money—French and English notes.

The manager traveling through Spanish countries must be continually on the alert, or he will get badly "trimmed," as much counterfeit money is in circulation, and exchange on the so-called "dinera del pais" is frequently difficult for a man in a hurry, without much loss.

Bogota boasts three hotels, or rather has three and boasts one. No restaurants worthy the name. The children all eat with the grownups. The inhabitants of this lively city in the centre of nowhere are truly Spanish in their hospitality and conviviality and general good fellowship. The sun shines every day for six months during the hot season, but the nights are cold. The broad, curving streets of Bogota have the guttering in the centre. Happily Bogota is cleaner than most Spanish cities and one soon gets used to jumping over sewers and such trifles. The surrounding country is good arable land for general farming purposes; grains and vegetables are produced in abundance, but fruit crops are failures. The markets are plentifully supplied with delicious tropical fruit from lower adjacent regions. The surrounding mountains contain immense veins of almost pure salt, with great coal deposits underneath; limestone formation 10,000 feet below the surface.

Here we visited the only emerald mines in the world, so closely guarded by the government that a sightseeing pass is obtained with the greatest difficulty.

Bogota has an excellent police service, a more or less faithful following of the French "gendarme" system with many added features of their own. In the centre of the street, at each intersecting section, stands a soldier, with loaded rifle, bayonet and lantern. After midnight on nights when "funciones" (shows) are given all on the street are challenged, and unless most satisfactory explanation is forthcoming a very peculiar whistle is softly sounded and the "night owl" sees two "vigilantes" appear from the darkness and he is on his way to become a guest of "El Ciudad para esta noche." On nights when there is "nothing doing" the qualnt old town is locked up at nine, after which hour you must go to bed, unless you have a license or possess an adventurous spirit, and an unusual gift of "gab."

Just at the right as you enter the town is a pretty little mountain lake, rich in romantic interest. Here once a year during the reign of the ancient Incas the high priests would come to bathe (where or whether they bathed during the months intervening, history sayeth not), attired in gorgeous, glittering gowns of gold, covered with precious stones. The "high priests" (kings of the tribe) would enter the water to the chanting of weird incantations, while the people of the tribes, led by the younger priests with invocation, would throw little golden images and trays of jewels far out in the lake as an offering to the Diety. The Incas were not wild savages, but a race of clever, intelligent people, as excavating of many of their mounds and the discovery of their cooking utensils, working tools and massive gold and silver plate shows.

Colombia is a country of consuming interest to the naturalist, geologist, scientist, explorer and adventurer. Many complete skeletons of gigantic prehistoric reptiles and animals have been unearthed near Honda, while parts of Colombia are as yet unexplored. We met Professor Swanson, of the British Museum staff, and his party en route to the Casanores regions.

We left Bogota at 5 o'clock in the afternoon, en route to Cartagena, all well, happy with that keen sense of touristic satisfaction that always comes to the real traveler when he switches from the beaten path into a strange part of this curious and interesting old world. The night was spent in Madrid, a little "dobe" village of quaint little huts, with thatched roofs of giant palm leaves, a few larger cottages boasted outer walls of watery "Dutch" pink and blue tiled floors of odd design. In the cool early morning we mounted our mules once more and after a hard ride arrived at Hospicio, the present terminal of the Girldot Railroad, a well built, narrow gauge line extending to the navigable upper portion of the Magdalena, thence by steamer five hours rapid navigation down stream to Honda.

Once noted for its great wealth and beautiful women, Cartagena, queer, quaint city of narrow streets and overhanging balconies and underground passages, of wonderful immense fortifications, beautiful churches and mysterious dungeons; poor old Cartagena, with its wonderful walls and immense forts neglected and crumbling, the rooms once used for the soldiery, for ammunition and supplies are fallen into disrepute and form homes for the poor starving half breeds and descendants of negro slaves brought from Africa by the Spanish.

We visited the old military prison and saw families of ten and twelve living like rabbits in dungeons, cooking, eating and sleeping in filth unimaginable. The streets of Cartagena are the dirtiest I have ever seen; the sewerage all runs into the gutters, which flow with foul smelling filth, many of the streets veritable puddles of vile green slime. Smallpox, yellow fever and bubonic plague from time to time make their appearance and carry off a large portion of the filthiest of the natives.

Cartagena is undermined with a network of wonderfully constructed tunneling. Underneath the largest and oldest church, "Catedral San Catherina," is an ancient dungeon used during the inquisition. When the city was sacked by the notorious buccaneer, Sir Henry Morgan, at the close of the sixteenth century, 15,000,000 doubloons, about $225,000,000 in gold and vast stores of silver and jewels, &c., was buried in some of these many subterranean passages. The government offered one-half of all treasure found to those locating same; $140,000 worth of gold and silver plate is up to date all that has been recovered in years of searching.

Our guides knew a secret passage leading from the basement of a certain cathedral at the other side of the town; so selecting the noon hour, when all Cartagena was breakfasting, we armed ourselves with electric hand lamps, two short crowbars and a dozen torches, entered the cellar of a large room at the rear of the church. We pushed hard on a certain slab, which slowly revolved, releasing with difficulty two others, which required our united strength to pry open; we finally succeeded, and with much less difficulty swung back into place. We found ourselves in a large, bare, square chamber; after a bit of searching, the guides again succeeded in locating the proper slabs in the wall; the operation was repeated, and we were in a cool, damp passage, solidly built.

We slowly and carefully picked our way along by the light of our torches, while scrambling lizards and flapping of bats' wings gave the proper ghostly effect. After traversing what seemed at least half a mile, we stepped into a large hall, which in "Olden Times" had evidently been used as a courtroom or chamber for the trial of poor devils suspected of heresy or lack of faith. A long corridor ran from this room with heavily barred cells, most of which were rusted shut, beyond all hope of opening without the use of dynamite. When we flashed the light from our electric hand lamps in these cells, the most gruesome sights met our eyes! The floors were covered with skulls and bones and chained to the walls in many places were manacled skeletons. We secured a skull, an old rusted chain and several pairs of the queerest and most formidable looking "leg irons" I ever saw. With much fear lest we be discovered in this ghastly place, we quickly made our way back into the large room and through the doorways of revolving slabs.

In bright contrast to this gruesome wandering in musty, foul-smelling underground passages, was our Christmas spent in Cartagena, which occurred the week previous. We arrived Christmas morning, and after securing quarters in the Hotel Velice, we proceeded to get "Christmassy." Our baggage was not to arrive until the following day, so we had nothing to do but "sight see" and have a good time. As it happened, our baggage was three days late, but that's another story. Right here I want to interrupt myself long enough to give a sage bit of baggage advice: Don't leave it under any circumstances. If it can't go "encomienda" (with passenger train), wait. Better have a passenger coach for cargo or miss a boat than leave any baggage to follow, for it seldom does, at least not on schedule time.

But to return to the Christmassing. After a good breakfast of fried kid meat, baked bananas, stewed armadillo and goat's milk, we proceeded to turn our ample quarters into a banquet parlor and ballroom. Unfortunately my genial friend and business manager, Harry Clark, had preceded us from Bogota a few days and sailed just before our arrival for La Guira, to prepare for our Venezuela engagement, which proved so eventful. So we unanimously selected "Mickey" chief decorator; Master Wilbur, assistant; Mrs. Phillips headed the "bonbon" brigade; Senorita Lolita, Mlle. Yuette and Herr Driedrick formed the committee on music; Luella Cross agreed to furnish the "Greens"; Francois and Pablo were dispatched for wines and edibles, while Price and Phillips and our landlord left in search for something resembling a Christmas tree. They finally returned with a huge old-fashioned hat rack, with many arms in all directions, branching from a tall center rod. This, under the skillful hands of Phillips, assisted physically by "Mickey" and verbally by Mrs. Raymond, soon looked not unlike a real Christmas tree, hung with strings of peanuts, walnuts, fancy cakes, candies in bright colored wrappers, ribbons and real roses.

That night at nine o'clock, sixteen plates were laid and the entire company sat at a most novel Christmas feast, while a Spanish string band discoursed "tangos" and sang "botas." Dawn was breaking when the "good night" toast was drunk and all left for their respective hotels. It was a Christmas, though far away from home and loved ones, a Christmas that none who sat at that great, long Spanish table and received presents from the "clothes rack" Christmas tree will ever forget.

MAURICE P. RAYMOND.

WHERE BRAIN PREVAILS SUCCESS FOLLOWS.

"Sister" acts have been a part and parcel of the vaudeville form of entertainment since the first "variety" bill was ever conceived. And "sister" acts will always continue as a pleasing form of amusement. But the combination of two girls doing the ordinary "song and dance" is rapidly passing into the recesses of oblivion. In the better class of vaudeville theatres few of such acts ever receive any consideration, and these few have to be of an exceptionally clever order. About a year ago two sisters decided to join hands in a musical, singing and dancing act. They did not, however, follow the old lines or the time worn methods of the scores that had preceded them. Originality in thought, expression and method at once brought them into prominence, while artistic ability, winning personality and exceptional material made them such favorites with vaudeville audiences in the best houses that they have become almost a standard act in the theatres controlled by the United Booking Offices. Katherine Nelson and Elizabeth Otto were almost born to the stage, and their brothers and other kin have held places in high esteem before the theatregoing public for many years, so it was small wonder to those "who knew" that they so soon gained their present position as prominent artists. In their pianalogue and singing offering they are unsurpassed by any other twain of girls now before the vaudeville lights, and their continued success depends more largely upon how wisely they may choose their material than upon themselves—for their ability has been proven. Press and public have unfailingly united in their praises, and the new year bids fair to bring them continued success in their chosen field.

THE WEIRDRITE OF THE MAORIS.

The New Zealand Maoris who are appearing in one of the spectacles at the Hippodrome held a Maori lament, called a "Tangi," over the death in New Zealand of the wife of Tewirimu, one of the chiefs now in America, Monday, Dec. 27. The tangi lasted from midnight till 2 o'clock Tuesday morning and is perhaps the first thing of the kind ever held in America.

AMERICAN MUSIC HALL.

It was a usual "Morris" bill at the American Music Hall last week. Three feature acts one of them a European entertainer, another a "freak" attraction, the third a sketch of deserving notice. Then an act of ancient vintage, a pair of "impositionists" who are growing stale in their work; a good acrobatic act, a colored act that wins out at its close, and three acts that hardly belong on the "big" time. How much more entertaining it is instead of having to sit through two very poor opening acts and eight others of varying merit, as well as an uncalled for intermission, to see eight good numbers, each one pleasing and none of the "freak" variety or of the "box-office" quality that necessitates a coming down on other offerings. Silent Tait and Aimee opened. Tait had nothing new to offer in the way of magic. His comedy was childish, his staging of his act was very bad and his manipulation of his many trick "props" was so poorly done that one could see their workings from the sixth row. Edith Le Roy followed. She should have (sorry to have to say it) kept right on walking from her first entrance. "Did You Go to the Ball Last Night?" is too poor a number to deserve a second thought, while "I'm a Going Your Way Home" might pass. If the singer could handle it. To appear with a dress hanging in the back, as if she had just finished a day's wash, is not in good taste for vaudeville appearances. The applause was noticeable by its absence. The Mandor Trio, following, lifted the bill out of its gutter of disappointment and the work of the three men was appreciated, quite as much because of the contrast as because of its excellence. Their many feats of ground and aerial lifting and balancing are far above the average and the final "stunt" where two men hang from their knees to the bars at the sides of their apparatus and hold a long rope at the ends in their teeth and allow a third man to swing from the rope and revolve about it, is really most remarkable. Jones and Grant failed to start anything resembling enthusiasm until the smaller man of the team did his single turn. From then on the act improved and closed strongly. Wilfred Clarke and company presented Mr. Clarke's more than familiar skit, What Will Happen Next. It is a good laugh producing act, but why not, just for novelty's sake, try something new? Felix and Caire now open their series of "impositions" in what evidently to them is a clever and novel method, but which in reality failed to create anything in the way of a favorable impression. Breaking into an act with the stage being cleared may be out of the usual run, but it certainly detracts from the persons making such an entrance. Their opening song and the accompanying travesty on acting did not hardly win a "hand." Then came the time-worn imitations. Miss Caire keeps to the advice of Irene Franklin, and endeavors to give an impersonation of that artist singing "Red Head." And "endeavors" is a good way to express it! The others imposed upon were Jefferson de Angelis, Carter De Haven and Flora Parker, Billy Rock and Maude Fulton. One of George Cohan, though a bit broad in conception, was quite true to that comedian. Hermann Lieb and company (see New Acts). George Lashwood created the same furore that he has done at every performance since he made his American debut three weeks ago. He sang one new song, "What a Don," which proved to be an excellent character study of the dandified sort of English brag. He wore another of his immaculate costumes, this one being a frock coat affair of dark blue, with loose polka dotted flowing tie, monocle, tan gloves, stick and narrow light trousers heavily braided. His act ran a bit over its usual length, or about fifty minutes, none too much. Rawson and June went through their javelin and boomerang throwing and arrow shooting. Magnete closed the bill effectively. (See New Acts).

FIFTH AVENUE THEATRE.

Murphy and Nichols last about "ran away" with the bill at the Fifth Avenue last week, at least judging by the Tuesday matinee performance. The School of Acting continues to improve with each presentation and much newly added business is noticed as the weeks go by. Originality in theme and playing is the basis for the success of these clever people, and Mr. Murphy is one of the few vaudeville players who by writing his own sketches, seems able to more than keep abreast of the times. Miss Nichols' portrayal of the role of Constant Lemon is funny, and her work, like that of Mr. Murphy, is more enjoyable the second time than the first time. Eleanor Gordon and company presented a new comedy playlet. (See New Acts). Lillian Shaw sang the same songs as the week previous, when she appeared at the Alhambra, and her success was pronounced. Her risque material did not make the same hit that it did before, however, and Fifth Avenue matinee audiences do not appear to care for these sort of renditions as much as the Harlemites at the Alhambra do. The Exposition Four were big favorites and their always natty appearance added much to their pleasing act. They showed a new set of green cavalier suits that were becoming and attractive. As usual, their purple frock clothes worn at the end of the act were appreciated and a goodly "hand" proved the fact. "Put on Your Old Gray Bonnet," "Can't You Tell?" and another song were thoroughly enjoyable vocal numbers as sung by the quartette. Smith and Campbell in their inimitable skit, Camping Out, proved to be one of the most entertaining of all of the offerings on the bill and they were recalled for several bows. Harry De Coe (see New Acts) opened the bill, with Peter Donald and Meta Carson in their Scotch novelty offering coming second. The latter pair were delightfully entertaining, especially the work of Mr. Donald in the first part. Grigolati's Aerial Ballet, featuring Mlle. Pioretta, closed the well balanced list of acts. Few presentations have been shown which succeeded so admirably in holding the interest of an audience and the gracefully pretty movements of the women as they swung about the semi-darkened stage, were applauded at intervals throughout the act. The doves, used at the close, brought out a generous round of handclapping. The theatre was somewhat warmer than on the previous Tuesday afternoon and the capacity audience was in consequence in a more appreciative humor than was possible for those present the week before.

SAID TO THE MIRROR.

William C. Gordon writes under date of Dec. 31, 1909: "In this week's issue of THE MIRROR there is an unfair criticism on my work in Lasky's At the Waldorf. Unfair in that I am not new nor have been playing the part since the eleventh of December, 1909. A Mr. Neerbie I believe is leading man at present."

NEW VAUDEVILLE ACTS

MORE OFFERINGS THAN THE PREVIOUS WEEK ARE GIVEN SHOWING.

Dope Proves to Be a Dramatic Playlet Well Worthy of Consideration—Other Productions Made in New York and Elsewhere.

Dope.

In Joseph Medill Patterson's sketch, Dope, a new vein has been opened in the vaudeville mine of playwriting. Mr. Patterson has been hitting some hard blows at "the man higher up" for some time past, and this latest offering of his is no surprise to those who have read his magazine, newspaper and journalistic articles and stories. He has selected the cocaine fiend as his subject and the illicit sale of the drug as the theme to work upon, the result being a powerful one act drama that will live in memory until the day when imitators take the field and work upon the same or similar subject matter. The scene, a most capably staged one, is in the cheap East Side drug store of "Doc" Kalthof, who has been earning the better portion of his livelihood through the sale of cocaine, without medical prescription, to scores of unfortunate derelicts living in his neighborhood. As the curtain rises a "dope" eater shambles in, secures his desired pill and walks out contented. Jerry, a police officer, then enters, borrows two dollars from Kalthof and after a bit of dialogue which leads up to the theme of the plot, goes on his way. Miss Courtney, a wealthy young woman interested in settlement work, next appears and takes a seat at a stand on which rests the city directory. She is followed closely by Arthur Robeson, her fiancee, who as a young attorney and ardent worker for the betterment of his fellow man, has been endeavoring to catch certain druggists in the illegal sale of the sedative. He buys a cigar, goes to the other end of the store and waits. Jimmie, a "dope fiend" shuffles to the counter, is sold a few grains of cocaine and Robeson and Miss Courtney step forth and declare themselves. The former calls the nearest police station on the 'phone and asks for an officer. "Doc" Kalthof giving him the required nickel to drop in the slot. No officer being on reserve, Kalthof goes to the 'phone and talks to the lieutenant himself. While waiting for the officer a brisk and heated conversation ensues between the three. Kalthof discovers that Robeson is the nephew of the senior member of the wholesale drug firm of Robeson and Robeson, from whom he buys his cocaine. He also learns that Miss Courtney's mother owns the building in which his store is located. Both are declared equally guilty with him. When the officer arrives in the person of Jerry, Robeson and Miss Courtney decide that they have no case against Kalthof, and the curtain descends as the latter admonishes the retiring pair that the firm name of the guilty ones should read "Robeson, Robeson, Courtney and Jerry, Dealers in Dope." It is a powerful and gripping playlet, many of the lines being exceptionally forceful, while its dramatic construction and staging is deserving of the highest praise. As a lesson to those really responsible for the wholesale crime involved, it should offer a warning not to be forgotten; while as a vaudeville presentation it will stand the test of time. Hermann Lieb, who is starring in the sketch and who plays the part of "Doc" Kalthof, gave an admirable portrayal of the role, keeping well within the character at all times and reading his lines with fine effect, while his makeup was wholly commendable. Frank Justice in the part of Robeson proved himself well suited to the role, he too, delivering his lines most capably. Evelyn Walls was excellent as Miss Courtney, showing emotional qualities of acting above the average. William Burnett as Jerry gave a characterization of the Irish policeman of the older type that was remarkably true. Peter Fellerman as Jimmie, Louise Kelly as Lil, a "dope fiend," and William T. Warren as another, showed pantomimic ability deserving of praise.

Eleanor Gordon and Company

Edgar Allen Woolf is responsible for one of the fastest comedy playlets of the current season, and his latest sketch, Tips on Taps, scored a most emphatic hit at the Fifth Avenue, where Eleanor Gordon and her supporting company gave the act its first metropolitan showing. The plot, while quite improbable, is so very amusing that one forgets its incongruities. Jack Farnsworth, a man of moderate means, has become addicted to the habit of gambling, horse racing being his particular mania. His wife, knowing the limited income of her spouse and his desire that she dress as well as other women in their circle, discovers several tips on the races which Farnsworth carelessly leaves in the pocket of his coat. She conceives the idea of becoming a racing tipster and forthwith places an advertisement in a daily paper to that effect. Her returns are beyond her wildest dreams and checks come in by every mail. She selects one tip and decides to play a large sum of money on it herself. Stub Dempsey, a "tout," is called in and given the money, but the husband in the meantime enters and suspects that a man is in the house. Dempsey has been placed in an old family clock, and Farnsworth orders two men to carry it out to be repaired. In doing so Dempsey is thrown out. Returning later, he informs Mrs. Farnsworth that he has played the money on the horse she desired. Mr. Farnsworth, who has learned his wife's secret, declares that the animal hasn't a chance, and consternation results, with a rapid change to one of joyful surprise when newsboys cry out the night extras with the news that the horse has won at ten to one. Miss Gordon gave a wholly pleasing portrayal of the role of the wife, displaying acting ability of considerable range and more than ordinary quality. Her appearance was also in her favor and her dressing of the part is deserving of a word of praise. Joseph Sullivan, who is featured with her, played the part of the husband along rather broad lines, making the man a highly tempered individual of a jealous and rather boisterous disposition. The result was highly amusing and the contrast with the cowered manner of his wife gave the offering a comedy tone that has added greatly to the act. Blanche Gordon was seen as a maid, her work being more than acceptable, and George Pieralat as the "tout" kept well within his bounds and his scenes were well handled.

Betty in Dreamland.

At Keith's Theatre in Boston, Dec. 27, Kathleen Clifford made her first appearance in the musical and pantomime sketch, Betty in Dreamland, and easily became the feature of the holiday bill. The piece was given with this cast: Betty, a little girl, Kathleen Clifford; Theodore, a dog, Arthur Hill; Splinters, a jumping jack, Julian Alfred; Slivers, a sailor doll, Abe Friedland; Miss Winter, a governess, Helen Clark; Jarkins, a butler, Peter E. Mott; a fairy, Sally South. The new sketch has book, lyrics and music by Anna Caldwell and James O'Dea, who wrote The Top o' the World, and to many it was just a bit suggestive of the other productions, especially when there was a ballet with white angora cats, something like the one with the collie dogs in the other extravaganza, but that is about where the similarity ends. It takes the rather familiar idea of having a child go to sleep and have various toys come to life and play with her, but the incidents are carried out in far different fashion, say, for instance, from the manner in which Fred Walton came to life when his toy soldier was made into a vaudeville feature. The child is charmingly played by Miss Clifford, who showed decided versatility by impersonations of a supper swell and of an old woman, for the song, "When Grandma Was Like Me." She has capital assistance in Arthur Hill, whose comical impersonation was vastly funny—one of the drollest stage hits that Boston has seen in a long time. They have a scene together which is exceedingly funny, the best thing in the whole sketch. The company is unusually large for a vaudeville sketch, bringing in a whole chorus, comic opera size, of pretty girls, who make many changes of costume and sing as Dutch kiddies and in the cat song, for "My Lady Angora," which proved especially taking with the juvenile element of the audience, and the whole act ends with a rousing march. "The Girl from the U. S. A." Betty in Dreamland was well prepared and quite the most elaborately staged production that has been in the Keith Boston bill for some time. JAY BENTON.

Magneto.

Based upon a few theories pertaining to electricity, its uses, power of control and application to the human system, all of which have been known to the scientific and medical world for several years, a man calling himself "Magneto" made his vaudeville debut at the American Music Hall last week and created something of a sensation. What Magneto does any average, normal, healthy individual could do. Magneto depends upon what would ordinarily appear to be the impossible and applies it in a method common to the medical practitioners who utilize electricity for the curing of various ills. The passing of upwards of ten thousand to sixty thousand volts of electricity through a man's body would seem like tampering with death. Magneto does all this with ease and no bad after effects, all of which is accomplished because of the fact that when electricity above a certain high voltage and a certain "frequency" of current is passed through the human body, the speed of the current is so rapid that all danger of death or paralysis is annulled. Magneto is interesting as an "act" and what he does is sufficiently sensational in its form of presentation to more than entertain the average vaudeville audience. He uses a large static battery and a connection with a tube having a bulb at its end serves to pass the electric current to the man. His feats consist of igniting glass tubes, or rather of passing electric sparks through the tubes so as to give a light; of "blowing out" an electric bulb light; of flashing electric sparks against glass plates; of igniting three gas jets, first with one finger and then with his tongue; of lighting a cigar by an electric current; of igniting a handkerchief saturated in alcohol, first with one finger and then with his foot and the hair of his head, and finally doing a bit of comedy work with a committee of men upon the stage. In the last portion of the act he invited the committee to dine with him and caused electric sparks to jump from their forks and knives when in contact with the plates, all of which caused much laughter out front. Magneto will last as long as the novelty sustains.

Harry De Coe.

Opening the bill at the Fifth Avenue last week, Harry De Coe went through a balancing and equilibristic act that almost raised the hair of those sitting out front on Tuesday afternoon. His closing feat was one of the most daring ever seen upon any stage and the young man appears to run an awful risk of meeting with death or a serious injury throughout its presentation. This feat consisted of poising upon a chair in a sitting posture, with the two rear legs of the chair balanced upon the tips of the legs of another chair placed upside down upon another chair, which in turn rested upon a table, three other tables being placed one on the other beneath it. The performer was at such a height that he came above the line of the upper boxes. The other "stunts" were less hazardous and were on a similar order. He was warmly applauded and as long as he successfully accomplishes these feats he may be assured of bookings.

Nat Carr.

At the Colonial Theatre last week Nat Carr, the Hebrew character comedian, made his debut in a new monologue offering and scored a heavy hit. Mr. Carr, happily, gets away from the usual run of such offerings, and his appearance before a special drop in two, showing a library setting, with table and easy chair, is most commendable, and allows him to offer his material in an easy and pleasing manner. One recitative number, "It's Your Mother," proved that Mr. Carr is capable of doing dramatic work of a high order, and it would not be at all surprising if he some day developed into a dramatic actor of recognized standing.

The Three Reynards.

The Three Reynards, who closed the bill at the Colonial last week, this being their first New York showing, scored a decided success as an aerial acrobatic act. Many of their feats are most daring and the teeth holding feats of the two men are particularly so. Toward the close one of the two men holds from the trapeze by his knees, grasps a leather strap in his teeth, from which the other man is suspended, and he in turn holds the woman in a like manner. At the very close the man and the woman are spinned around on a metal bar, each hanging by the teeth, the larger man holding the entire apparatus, from which these two are suspended, by his teeth. The act scored a heavy hit for the closing position on Wednesday night.

Smith, Evans and Williams.

In a breezy little skit woven about the courtship of a young girl and her lover, Smith, Evans and Williams made their metropolitan debut at Keith and Proctor's 125th Street Theatre last week. The girl's father is opposed to the match and not until the lover has made his future father-in-law think that he is about to commit suicide through remorse does the old man give his consent to the wedding. Specialties were introduced by the impersonators of the girl and boy, all of which were well received on Wednesday night, and the entire offering scored a goodly sized hit.

The Seaburys.

Presenting a most cleverly executed skating and juggling act, the Seaburys, a man and a woman, made their metropolitan debut at Keith and Proctor's 125th Street Theatre last week. The act is costumed exceptionally well and the appearance of the pair is deserving of praise. The roller skating was similar to that done by other teams, but the juggling of balls, plates, cushions, hats, canes, sticks, etc., by the man as he skated around the stage was quite remarkable in its way, and the act scored a heavy hit. It is deserving of the best of time.

Lorimer Johnstone and Company.

In a new skit entitled After the Ball Lorimer Johnstone and company were seen for the first time in the city at the Keith and Proctor 125th Street Theatre last week. The sketch concerned the love affair of a young couple who had been sweethearts years before the opening of the playlet, but who had become estranged in recent years. They meet accidentally in the home of the girl's brother, Tom, the lover being discovered by the former sweetheart in the act of shaving, she in turn being discovered by him in the act of darning a pair of stockings. Of course, all is straightened out and the couple are again brought together. On Wednesday night the act scored a fair sized hit. Mr. Johnstone as the lover was excellent, and Caroline F. Cooke as the girl gave good account of herself.

BRONX THEATRE.

Packed houses were the vogue here last week and an exceptionally strong bill was offered. Paul Le Croix opened and as most of the house was seated by that time his act scored satisfactorily. That progressive team Carter and Bluford followed. Their selections included "You'll Come Back," "Since Lisa Jane Came from Spain," and "It Ain't What You Used to Have." Their well-known Indian number closed and went exceptionally strong. This is one of the few colored acts that attempt to be more than mere song and dance artists. William H. Macart and Ethlynne Bradford were seen in their bright comedy act and scored one of the hits of the bill. Miss Bradford caused a buzz of favorable feminine comment by having her hair in the latest possible fashion and a new gown—a pale blue chiffon one-piece gown, made with a fisher wife's overskirt. She made a stunning appearance. Trovato had the house with him from the start and made an especially good hit with the "Rinaldo Rag" and the medley. The latter arrangement gives him wonderful scope for expression and tempo and he simply rioted through it. Lottie Williams made her first appearance here in the Edmund Day sketch, On Stony Ground, and found many old friends. The close of her act found her many new ones who applauded loyally. After intermission came Frank Stafford. Stafford's act is at the head of its class and is undoubtedly the biggest hit of its class on any circuit. It should be in great demand, for it has originality, novelty and presents a whistling mimicry par excellence. Mr. Stafford, assisted by his company, finished in one. Valeska Suratt and company, headlined, came next. Acts of this character hardly deserve mention, but it might be well to suggest to Jack Henderson, in her support, that the line "me and the first two rows" is hardly grammatical. The Great Lester evidently suffered from a severe cold, but he finished successfully nevertheless. The Four Boices closed.

PLAZA MUSIC HALL.

With Cecelia Loftus as the headliner at the Plaza last week, it being her farewell week on the Morris time, business was up to the high water mark. Miss Loftus again scored a hit that must have been gratifying to her, and her impersonations of Harry Lauder, Clarice Vance, Yvette Guilbert, Enrico Caruso, Carrie De Mar and Gertie Millar were as artistic and as wonderful as ever. Ed. Latell was the same entertaining minstrel man as ever, and his banjo selections, stories and songs were all most enjoyable. McKenzie and Shannon appeared in their recent successful sketch and again scored an emphatic hit. The singing of Mr. Shannon was particularly well liked on Thursday night. The Bennington Brothers opened the bill in their aerial trapeze work. Murphy and Francis offered their singing and dancing skit, which was well liked. Rice and Prevost "bumped the bumps" in their own inimitable way, and laughter was supreme throughout the act. Daly's Country Choir rendered popular and other songs that were appreciated in no small way. The act is one of the best of its kind now in vaudeville. Ed. Blondell in The Lost Boy and the Jackson Family of Cyclists completed the bill.

KEITH AND PROCTOR'S 125TH ST.

The usual business was in evidence at this house last week. For the first half the following appeared: The Seaburys (see New Acts), Lorimer Johnstone and co. (see New Acts), Stern, Bauman and co., which was formerly known as the Attila company, Smith Evans and Williams (see New Acts), and Barrett and Scanlon. Second half: Herr Sapona, George E. Gotthold and co., Deery and Francis, Sheffer and Sheffer.

THE LAUDER TOUR.

The Harry Lauder tour is progressing westward. He played the Curtis Theatre, Denver, Colo., last night, Jan. 3. On Jan. 5 he is to play the Tabernacle, Salt Lake City, with the regular choir of one hundred voices as an added feature. Julian Eltinge will lay off this night, as he is considered too much of a vaudeville act to appear in the Mormon church. The rest of the tour so far booked is as follows: Los Angeles, Cal., 7, 8. 'Frisco 10-15, Portland, Ore., 17, Tacoma, Wash., 18, Vancouver 19, Seattle 20, Spokane 21, Butte, Mont., 22, St. Paul, Minn., 24, Minneapolis 25.

EXTRA SOUSA CONCERT.

At the Hippodrome on last Sunday night Sousa and his band were heard in a special New Year concert, the programme for which was arranged in response to requests from many suburban concert goers who were deprived from hearing the last concert at the Hippodrome owing to the snowstorm. The Sousa season was to have closed with the concert on Sunday night, Dec. 26.

AMONG AGENTS AND PRODUCERS.

The Liberty Theatre, Brooklyn, which opens Jan. 10, will feature the following acts: Transeid's Circus (first appearance in this country), Ernest Glucksman and co., De Vole and Martin, Marie Arsele, West and Vokes, and the Musical Mays. This house will split with the Circle Theatre, New York. At the Manhattan commencing next week bills will run the entire week. The Bijou, at Reading, Pa., now undergoing repairs, will open in two weeks again.

Phil Hunt, Dan Casey and William P. Nolan have taken an office at 1,358 Broadway and will book acts and houses in conjunction with the Joe Wood bookings.

R. A. Roberts was scheduled to give his latest protean sketch, Cruel Croppinger, its first metropolitan showing at the Fulton, Brooklyn, this week.

Jesse L. Lasky is negotiating with Martin Beck to play At the Waldorf and The Love Waltz over the Orpheum time, each company to remain at each respective theatre for a two weeks' stay. If the deal goes through Mr. Lasky will engage a special company for each production.

Daisy Harcourt is booked for a return over the Morris time shortly, offering a new repertoire of songs.

Peter J. McNally, Sadie Schuman, Charles Bigney, and Jessie Sutherland tried out their diving act at the American Music Hall, Boston, last week.

Pat Casey has booked the Six Musical Cuttys for a tour of the Orpheum time.

George Homans settled his "case" against Kate Elinore and Sam Williams last week. He claimed they owed him a large sum for booking commissions.

Minnie Dupree opened a tour of the Orpheum circuit last week at the Columbia, Cincinnati.

It is reported that Hal Davis, who recently operated a vaudeville agency, with an office in the Long Acre Building, is located in Detroit, Mich., where he is engaged in the automobile business.

Joe Tinker, shortstop of the Chicago National League Baseball team, will soon enter vaudeville with Sadie Sherman as a team mate. They are booked to make their debut at the Haymarket, Chicago, next week.

At the Portola Music Hall, 'Frisco, yesterday, Jan. 3, Edith Helena was booked to appear as headline soloist, appearing in the restaurant of the place during the dinner hour. Aimee Whaley is shortly to follow her.

Bessie De Voe was booked to open at the Victoria yesterday in a single act.

Gertrude Hoffmann was scheduled to open in a new act at Young's Pier, Atlantic City, yesterday, Jan. 3.

Otis Harlan's "sketch," An Accommodating Stranger, which was recently given a showing at the Fifth Avenue, and which failed to make good as a comedy offering, has been shelved, it is reported. Mr. Harlan will, however, play out the time booked for him by M. S. Bentham, but he will do a turn in one.

Edwin T. Emery, recently comedian with the Princess Theatre Comic Opera company, has just concluded a fifteen weeks' tour of the leading vaudeville theatres of the Pacific Coast, presenting his very clever offering entitled The Millionaire, with Denton Vane, Frank Hooper, Nesbie Howard, and Griseella Kingsland in his support. Early in January Mr. Emery will play Eastward, presenting his latest effort, entitled The Game of Love.

The Vaudeville Motion Pictures Company of America have taken over the new Liberty Theatre, built for A. H. Woods, and will open it Jan. 8, presenting vaudeville and moving pictures. The Zoo in Harrisburg, Pa., formerly a picture house, will now be operated by them as a vaudeville and moving picture theatre. Others are being negotiated for and may be announced this week. Beginning with this week, amateur performances will be given every Wednesday at the Circle Theatre.

Charles Lee Calder and William P. Nolan have formed a partnership, under the title of the Century Company, and have opened offices this week at 1358 Broadway. The new firm have two schemes in view. One is to establish a central taxicab agency whereby any one may 'phone for a taxi and they will notify the nearest station. The other is to form a booking office which will arrange for club or other dinners at hotels, roadhouses and restaurants.

Elsie Cressy has just returned from playing the S. and C. coast time, and is having a new three-people comedy act written and will produce it in a couple of weeks. It will be called The Red Parrot, and Will Cressy is the author.

VAUDEVILLE THEATRE OPERATIONS.

Charles E. Blaney has changed the policy of the Lyric, New Orleans, closing the Spooner Stock company and putting in the Twentieth Century Vaudeville company for an indefinite run. See New Orleans letter in Correspondence. Nine vaudeville acts and motion pictures will be offered.

The Bijou Circuit has taken over the Academy at Scranton, Pa. See Vaudeville Correspondence.

The Clement, Dover, N. H., will close temporarily Jan. 1. See Vaudeville Correspondence.

The Orpheum, Dover, N. H., changed hands last week. See Vaudeville Correspondence.

Beginning Jan. 3 a new play will be adopted at the Jackson Theatre, Bridgeport, Conn. "Popular" price drama and other attractions will be cut out and vaudeville and motion pictures (both promised to be well above the average quality) will fill the otherwise dark nights. The high class (Independent) bookings will be continued, however, for the present season at least. Capretta and company in The Garden of Mystery, will head the first vaudeville bill 3-6, and with them will be Charbino Bros., Kraft and Myrtle, Hawley and Mills and the Two Roses. Three shows a day will be given—2.30, 7 and 8.30. The Harvest Moon 7-8.

NEW VAUDEVILLE THEATRES.

Another new theatre is to be erected on Fifth Street, Cincinnati, Ohio, for vaudeville and high-class pictures on the site of the present Hippodrome, which is to be torn down.

The People's Theatre, Owensboro, Ky., opened on Dec. 28. See Vaudeville Correspondence.

The New Majestic, Evansville, Ind., opened Dec. 25. See Vaudeville Correspondence.

VAUDEVILLE JOTTINGS.

Herbert Clifton, the noted English singer, will be seen in New York shortly, where he will try his fortune before American audiences.

Maude Isabel Entwissel and company played a special performance of their sketch, When the Widow Arrived, before the prisoners at the Auburn (N. Y.) State Prison during the week of Dec. 20. Violet Fisher and Herbert Tyre are

appearing in support of Miss Entwissel. Miss Fisher will be remembered for her work in Shore Acres and The County Chairman.

THE MINSON'S Cincinnati representative representative reports that Annette Kellermann scored a most emphatic hit in that city last week and that she drew very large crowds to the Columbia to see her diving act.

Martin Beck is slated to leave New York for the Coast to-morrow (Jan. 6). He will stop off in Chicago to look after the Orpheum interests in that city.

Marie Dainton has been booked over the Orpheum time.

Healy and Meeley, who played the Morris time over here, sailed for Europe on last Wednesday.

James Thornton scored such a big hit on the Orpheum time the past season that he has been booked for a return tour beginning next Summer.

The Divine Myrma, Morris' diving girl, opened a two weeks' engagement at the American Music Hall, New Orleans, yesterday, Jan. 3.

Gardner and Stoddard are reported to have scored a heavy hit at the Alhambra, London, Eng.

Bransby Williams was scheduled to sail for New York on New Year's Day from England. He is booked over the Morris Circuit.

William Gould, who is now on the Orpheum time, is doing two separate single acts in each city where he is booked for two consecutive weeks.

Mark Leuscher, press representative of the Orpheum circuit, celebrated his birthday last Sunday, Jan. 2. He does not say which one, however.

SAMPTER TO MANAGE NEW THEATRE.

Martin W. Sampter, lately connected with the editorial staff of the *New York Review*, has taken a lease of the new Lyceum Theatre, Far Rockaway, and will play a series of Saturday night performances throughout the Winter, and after May 1 will play regular vaudeville bills of a high-class throughout the week. His opening bill for next Saturday night, Jan. 8, presents Carter de Haven, Bobby North, Marie Dainton, Frank Stafford and company, Guarrio and His Original Sicilian Band of twenty-five pieces, Mozarto and Madame Rosa, and the Morati Opera Trio. A special car will take patrons of the city back to town after the performance.

NEW COLUMBIA THEATRE OPENS.

The new Columbia Theatre, the most recent house in New York, opened its doors last night before a capacity audience. The theatre is a modern playhouse in every particular, and is a credit to its owners and builders. The building is ten stories high, and will contain the offices of the Columbia Amusement Company. It is owned and controlled by the Columbia Amusement Company, and is an addition to the Eastern Burlesque Wheel. Hurtig and Seamon's Follies of New York and Paris was the opening attraction, which will be reviewed in next week's MIRROR. J. Herbert Mack is the local manager.

FANNY WARD IN VAUDEVILLE.

Fanny Ward will make her vaudeville debut under the direction of Percy G. Williams at the Colonial Theatre next week. She will present a tabloid version of her successful play, Van Allen's Wife. In her support will be seen John Dean, Henry Duggan, Margaret Fuller, and others.

DE FRECE BUYS BARRASFORD HOUSES.

Walter De Frece, general manager of the De Frece circuit in England, has purchased six Barrasford houses, which worked in opposition to the Moss-Stoll Tour. Mr. Stoll has been endeavoring to bring about a combination of all of the larger houses, and it is stated that at some later date Mr. De Frece may possibly sell his interests to Stoll.

IRENE WEBSTER DIES.

Mrs. Irene Webster, authoress of two vaudeville sketches now said to be on the small time, died suddenly at a hotel in the Bronx on New Year's day. She had been stricken ill while out with a friend, Charles Phillips, of Newark, N. J., and he had her removed to the hotel. Heart failure was said to have been the cause of her death. She is survived by a little daughter and her husband, William Webster.

EDWARD DAVIS' BIG HIT.

Edwards Davis, M. A., has scored such a big hit in his vaudeville dramatization of The Picture of Dorian Grey, that he has been booked for six months in advance. He is supported by Adele Blood and Templar Saxe, two very well-known players. This is Mr. Davis' fifth season as a headliner in vaudeville.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, May—Victoria, Balto., Md.
Adams and Alden—Orph., Salt Lake City, U., 10-15.
Addison, May—Family, Detroit, Mich.
Alburtus and Altus—Maj., Ft. Worth, Tex.
Alfretta, Great—Folly, Oklahoma City, Okla.
Allen, May—Wilson, Balto., Md.
Almond, Tom and Edith—K. and P. 5th Ave., N. Y. C.
Alpha Troupe—Grand, Pittsburgh.
Alpine Troupe—Shea's, Toronto, Can.
American Newsboys' Quartette—Main St., Peoria, Ill.
Ames and Corbett—Arcade, Toledo, O.
Ameta—Folies Bergere, Paris, France, 1-31.
Amsterdam Quartette—Cort, Chgo.
Anderson and Anderson—Gem, Monongahela, Pa.
Anton and Brennan—Philadelphia, Pa.
Angee, Lou—Hippodrome, Cleveland, O.
Appleby, E. J.—Arcade, Durham, N. C.
Apollo Quartette—Sun, Springfield, O.
Arch City Trio—Murray, Richmond, Ind.
Arkansas Trio—Orph., Ogden, U.
Arlington Four—Haymarket, Chgo.
Arnold, Jack—Maj., Washington, D. C.
Athena, Mlle.—Huber's 14th St., N. Y. C.
Atlantis and Fisk—Lyric, Sedalia, Mo.
Auger, Geo.—Orph., St. Paul, Minn.
Avoles, Five—Grand, Indianapolis, Ind.
Axtel and Hein—Family, Detroit, Mich.
Baader-La Velle Trio—Columbus, Chgo.
Backman's African Lions—Arcade, Toledo, O.
Bacon, Mr. and Mrs.—Geitez, Galesburg, Ill.
Bannons, Juggling—Bronx, N. Y. C., Keith's, Phila., 10-15.
Barnes and Crawford—Orph., Kansas City, Mo., 10-15.
Barnes and Edwins—Bijou, Piqua, O.
Barnes and King—Wilson, Balto., Md.
Barnes and Reming—American, E. Liverpool, O., Orph., Canton, 10-15.
Barnes, Stuart—Maryland, Balto., Md.
Barnett, Florence E.—Happy Hour, Hartford, Conn.
Barry, Edwins, and William Richards—Orph., Denver, Colo., Orph., Lincoln, Neb., 10-15.
Barry, Mr. and Mrs. Jimmy—Greenpoint, Bklyn.
Barry and Wolford—Proctor's, Newark, N. J.
Bartholdy's Cockatoos—Maj., Little Rock, Ark.
Basque Quartette—Orph., 'Frisco, Cal.
Be Ano Duo—Airdome, Chattanooga, Tenn., 10-15.
Beban, Geo.—Keith's, Columbus, O.
Bedell, Walter—K. and P. 125th St., N. Y. C., K. and P. 23d St., 10-15.
Beltrat and Beltrat—Auditorium, Cinti., O.
Bennett and Norton—Victoria, Frankfort, Mich.
Bennett Trio—Keith's, Phila.
Benningtons, Four—Crystal, Anderson, Ind.
Benton and McKenzie—Premier, Chgo.
BERGERE, VALERIE—Orph., Des Moines, Ia., Orph., Minneapolis, Minn., 10-15.
Bergere Sisters—Temple, Grand Rapids, Mich., Barrison, Waukegon, Ill., 10-12, Bijou, Kenosha, Wis., 13-15.
Beresford, Helen—Queen, San Diego, Cal., Mission, Salt Lake City, U., 9-15.
Bersac's Ponies—Keith's, Phila.
Bianci, Mlle.—Orph., Omaha, Neb.
Big City Quartette—Orph., New Orleans, La., Lyric, Mobile, Ala., 10-15.
Billy, Little—Keith's, Phila., 10-15.
BINDLEY, FLORENCE—Orph., Los Angeles, Cal., 3-15.
Binns, Binns and Binns—Keith's, Phila.
Black, Violet—Victoria, Balto., Md.
Blood, Adele—Hippodrome, Cleveland, O., Temple, Detroit, Mich., 10-15.
Bloomquest, George—Orph., Sioux City, Ia., Orph., Lincoln, Neb., 10-15.
Bonhairs, Seven—Grand, Indianapolis, Ind.
Bootblack Quartette—Orph., New Orleans, La.
Booth Trio—Maj., Kalamazoo, Mich., Bijou, Battle Creek, Mich., 10-15.
Bowers, Walters and Crooker—Poli's, Worcester, Mass., Orph., Harrisburg, Pa., 10-15.
Braats, Selma—Poli's, New Haven, Conn.
Bradt and Burton—Bijou, Valley City, N. D.
Brady and Mahoney—Keith's, Prov., R. I., Grand, Syracuse, N. Y., 10-15.
Brandons, Musical—Maj., Dallas, Tex.
Brennan, John E.—Jamestown, N. Y., Warren, Pa., 10-15.
Brenon, Herbert, and Helen Downing—Hippodrome, Cleveland, O., Keith's, Columbus, 10-15.
Brisson, Alex.—Maj., Washington, D. C.
Broderick, Frank—Nickel, Hartford, Conn.
Brown, Gil—Orph., Seattle, Wash.
Buckley, Louise—Orph., Sydney, O., Bijou, Piqua, 10-12, Dome, Middletown, 13-15.
Buckley's Dogs—Metropolitan, Oklahoma City, Okla.
Burk and Moline—Family, Detroit, Mich.
Bush and Peyser—Maj., Dallas, Tex., Maj., Houston, 10-15.
Burton and Shay—Victoria, Balto., Md.
Butler and Bassett—Columbia, St. Louis.
Byron and Langdon—American, Boston.
Cameron and Gaylord—Plaza, N. Y. C.
Cameron, Ella—Bijou, Dubuque, Ia., Family, Davenport, Ia., 10-12, Rock Island, Ill., 13-15.
Camille Trio—Grand, Pittsburgh.
Campbells, The—Orph., Portsmouth, Va.
Capitaine, Alcide—Keith's, Phila.
Carberry and Stanton—San Carlos, Key West, Fla.
Carietta—Orph., Denver, Colo.
Caron and Farnum—Bijou, Jackson, Mich.
Carson Bros.—Hippodrome, Leeds, Eng., King's, South Sea, 10-15.
Carson and Willard—Grand, Indianapolis, Ind., Columbia, Cinti., O., 10-15.
Chameroys, The—Orph., Carlisle, Pa.
Chartress Sisters—Bijou, Battle Creek, Mich.
Chase and Carma—Phillip's, Ft. Worth, Tex.
Chassino—Orph., Mobile, Ala.
Chevalier, Albert—K. and P. 5th Ave., N. Y. C., Maryland, Balto., Md., 10-15.
Chip, Sam, and Mary Marble—Keith's, Phila., Grand, Pittsburgh, 10-15.
Christy and Willis—Chase's, Washington, D. C.
Circumstantial Evidence — Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-15.
Clark's Monkeys—Orph., Minneapolis, Minn.
Clarke, Wilfred—American, N. Y. C.
Clayton, Una—Orph., 'Frisco, Cal., 10-22.
Clever Trio—Keith's, Boston.
Cliff, Laddie—Keith's, Phila.
Clifford and Burke—Poli's, Wilkes-Barre, Pa.
Clipper Comedy Four—Garden, Buffalo, N. Y.
Clure, Raymond—Hippodrome, Cleveland, O., Keith's, Columbus, 10-15.
Collins and Welch—Wilson, Baltimore, Md.
Comas Bros.—Orph., Cleveland, O.
Connelly and Webb—Chase's, Washington, D. C.
Conroy and Le Maire—Grand, Evansville, Ind., Grand, Indianapolis, Ind., 10-15.
Consul—Colonial, Indianapolis, Ind.
Cook and Lorens—Colonial, N. Y. C.
Cooper and Robinson—Grand, Pittsburgh.
Copeland and Phillips—Orph., Reading, Pa., Family, York, Pa., 10-15.
Corilla, Leo—Keith's, Columbus, O.
Cowboy Williams—Keith's, Boston.
Cox, Ray—Shea's, Toronto, Can., Temple, Detroit, Mich., 10-15.
Craig, Marsh—Criterion, Chgo.
Crane and Finlay—Main St., Peoria, Ill.
CRESSY, WILL M., AND BLANCHE DAYNE—Haymarket, Chgo., Grand, Indianapolis, Ind., 10-15.
Cross and Josephine—Orph., Ogden, U.
Crouch and Welch—Orph., Kansas City, Mo.
Cubanola Trio—Criterion, Chgo.
Cumings, Grace—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 10-15.
Cunningham and Marion—Orph., Birmingham, Ala., Grand, Indianapolis, Ind., 10-15.
Dagwell Sisters—Orph., Salt Lake City, U., 10-15.
Dale and Boyle—Hathaway's, New Bedford, Mass., Lowell 10-15.
Danse Noire, La—American, N. Y. C., 10-15.
Davis, Edwards—Hippodrome, Cleveland, O., Temple, Detroit, Mich., 10-15.
Dazie, Mlle.—Poli's, Scranton, Pa., Poli's, Wilkes-Barre, 10-15.
De Coe, Harry—Shuberts', Utica, N. Y., Keith's, Prov., 10-15.
De Haven Sextette—Orph., Salt Lake City, U.
De Hollis and Valora—Temple, Grand Rapids, Mich.
De Lyle, Liane—Poli's, Bridgeport, Conn.
De Milt, Gertie—Garrick, Ottumwa, Ia., 3-5, Garrick, Burlington, 6-8.
De Mont, Robt.—Grand, Syracuse, N. Y.
De Mora and Graceta—Temple, Ft. Wayne, Ind.
De Velde and Zelda—Maj., Butte, Mont.
De Vilbis—O. H., Salem, O.
De Vole, Bessie—Hammerstein's, N. Y. C.
De Vora, Harvey, Trio—Colonial, N. Y. C.
Dean and Price—Poli's, Springfield, Mass.
Deike Sisters—Penn, Phila.
Denman, Louise—Orph., Newark, O.
Diamond, Lew F.—Family, Detroit, Mich.
Dill and Ward—Wm. Penn, Phila.
Dilla and Templeton—3d Ave., N. Y. C.
Doherty and Harlow—Grand, Syracuse, N. Y.
Dollar Troupe—Chase's, Washington, D. C.
Donnelly, Leo—Temple, Rochester, N. Y.
Donovan and Arnold—Orph., Salt Lake City, U.
Doolin, Charley, and Jas. McCool—Keith's, Phila.
Doric Trio—Lyric, Galveston, Tex.
Dowling, Jos. J., and Myra Davis—Arcade, Toledo, O.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—indefinite.
Downs, T. Nelson—Keith's, Phila.
Doyle and Condon—Huber's 14th St., N. Y. C.
Duncan's Collies—Colonial, N. Y. C.
Dupree, Fred—Poli's, Worcester, Mass., Poli's, Hartford, Conn., 10-15.
Edwards, Gus—Colonial, N. Y. C.
Edwards' School Boys and Girls—Bennett's, Hamilton, Ont.
Edwards, Tom—Hippodrome, Cleveland, O.
El Cota—Orph., Bklyn.
Eldon and Clifton—Pantages', Seattle, Wash., Pantages', Vancouver, B. C., 10-15.
Eldrid, Gordon—Greenpoint, Bklyn.
Elinore and Jermon—Temple, Rochester, N. Y.
Emerson and Baldwin—Apollo, Dusseldorf, Ger., 1-15, Pavillon, Glasgow, Scot., Feb. 7-19.
Empire Comedy Four—Empire, Hackney, Eng., Empire, Holloway, 10-15, Empire, New Cross, 17-22, Empire, Stratford, 24-29, Empire, Shepherd's Bush, 31-Feb. 5.
Emmett, Gracie—Keith's, Phila., Keith's, Boston, 10-15.
Engiebreth, Geo. W.—Auditorium, Cinti., O.—indefinite.
Ernests, The—Keith's, Prov., Chase's, Wash., D. C., 10-15.
Esmeralda Sisters—Salone Margherita, Naples, Dec. 29-9.
Espe, Leonard and Louie—People's, Chgo.
Evans and Lee—Poli's, Bridgeport, Conn.
Exposition Four—Temple, Detroit, Mich.
Falls, Billy A.—Bijou, Augusta, Ga.
Farnum, Billy, and Clark Sisters—Keith's, Phila.
Farrell-Taylor Trio—Bennett's, Hamilton, Ont., Bennett's, Ottawa, Ont.
Faye, Elsie—Orph., Minneapolis, Minn., Orph., Duluth, Minn., 9-15.
Feeley, Mickey—Wm. Penn, Phila.
Fern, Ray S.—National, 'Frisco, Cal.
Ferry—Bennett's, Ottawa, Ont.
Fiber and Fiber—Huber's 14th St., N. Y. C.
Fields and Hanson—Passaic, N. J.
FIELDS, W. C.—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 10-15.
Finneys, The—Colonial, Lawrence, Mass.
Fitzgerald's Juggling Girls—Grand, Syracuse, N. Y.
Flavio Bros.—Victoria, Balto., Md.
Fletcher, Chas. Leonard—Alhambra, N. Y. C., Keith's, Phila., 10-15.
Florence and Tanney—Family, Detroit, Mich.
Florens Family—Pantages', 'Frisco, Cal.
Folsom, Gertrude Lee—Maj., Little Rock, Ark.
Ford, Johnny—American, N. Y. C.
Fowler, Bertie—American, Boston.
Fox, Harry, and Millership Sisters—Orph., Los Angeles, Cal., 3-15.
Foy, Margaret—Academy, Suffolk, Va.
Franklin, Irene, and Bert Green—Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-15.
Fredericks, Musical—Maj., Johnstown, Pa.
French, Henri—Maryland, Balto., Md.
Frey Twins—Grand, Pittsburgh.
Frobel and Ruge—O. H., Colorado Springs, Colo.
Futurity Winner—Temple, Rochester, N. Y.
FISHER, MR. AND MRS. PERKINS—K. and P. 5th Ave., N. Y. C., Colonial, Lawrence, Mass., 10-15.
Gale, Franklin—Victoria, Balto., Md.
Gallager, Ed—Mission, Salt Lake City, U.
Gallimore, Arthur—South America, Oct. 25—indefinite.
Gardner, J. Bernard—Arcade, Toledo, O.
Gardner and Golder—Star, Seattle, Wash.
Gardner and Stoddard—Alhambra, London, Eng., Dec. 6-Feb. 7.
Garson, Marion—Shubert, Utica, N. Y., 10-15.
Gasch, Erna and Jenny—Chase's, Washington, D. C., 10-15.
Gasnier—Huber's 14th St., N. Y. C.
Gath, Karl and Emma—Maj., Galveston, Tex.
Gennaro's Band—Waterloo, Waterloo, Ia., Maj., Madison, Wis., 10-15.
Georgia Campers—American, Boston.
Gillihan and Murray—Bronx, N. Y. C.
Girard, Francis—Wilson, Balto., Md.
Girls from Melody Lane—Orph., Des Moines, Ia., Orph., Sioux City, Ia., 9-15.
Giose, Augusta—Keith's, Columbus, O., Hippodrome, Cleveland, 10-15.
Golden, Ethel—Wilson, Balto., Md.
Goolmans, Musical—Maj., Galveston, Tex.
Gordon and Marx—Maj., Madison, Wis.
Gordon and Pickens—Poli's, Bridgeport, Conn.
Gordon, Cliff—Plaza, N. Y. C.
Gordon, Eleanor—Keith's, Phila., 10-15.
Grant, Alf.—Chase's, Washington, D. C.
Grant, Sidney—American, N. Y. C.
Grantley, Helen—Orph., New Orleans, La.
Granville, Bernard, and Wm. F. Rogers—Poli's, Worcester, Mass., Poli's, Springfield, Mass., 10-15.
Greatrix, Helene—Temple, Detroit, Mich.
Griffith—Shea's, Buffalo, N. Y.
Grigoiati's Aerial Ballet—Temple, Rochester, N. Y., 10-15.
Gruber, Max—Poli's, Wilkes-Barre, Pa.
Guerrero, Rosario—Grand, Indianapolis, Ind.
Guertin, Louis—Bennett's, Hamilton, Can.
Gypsie Life—Shea's, Buffalo, N. Y.
Hall, Artie—Howard, Boston.
Hamilton, Estellal B.—Main St., Peoria, Ill.
Hampton and Bassett—Pensacola, Fla.
Hanlons, Three—Howard, Boston.
Hanson and Miller—Howard, Boston.
Hanvey and Bayliss—New Iberia, La.
Hardts, Two—Bijou, Green Bay, Wis.
Hardeen—American, N. Y. C.
Harrington, J. W.—Maj., Montgomery, Ala.
Harris and Nelson—Howard, Boston.
Harvey, Elsie—Maj., Butte, Mont., Washington, Spokane, Wash., 10-15.
Harvey and Lea—Penn, Phila.
Hastings and Wilson—Maryland, Balto., Md.
Hathaway and Siegel—Bijou, Minneapolis, Minn.
Hawthorne, Hilda—Poli's, Bridgeport, Conn.
Hayward and Hayward—Keith's, Boston, Orph., Harrisburg, Pa., 10-15.
Haywood Sisters—Bijou, Lawrence, Ill.
Hays, Ed. and Clarence—Lyric, Bristol, Tenn.
Hedge, John—American, Chgo.
Hefron, Tom—Family, Lafayette, Ind.
Heim Children—Maryland, Balto., Md.
Held, Jules—Star, Muncie, Ind.
Herbert—Wash., Spokane, Wash., Maj., Seattle, Wash., 9-15.
Herbert and Willing—Orph., Memphis, Tenn.

VAUDEVILLE.

JAMES MADISON
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Herman, Dr.—Hammerstein's, N. Y. C.
Herrmann, Adelaide—Temple, Rochester, N. Y.
Hersog's Animals—Temple, Detroit, Mich.
Hickman Bros.—Maj., Butte, Mont.
High Life in Jail—Poli's, Hartford, Conn.
Hilbert, Ben—Orph., Cleveland, O.
Hill and Whitaker—Empire, Manchester, Eng., Empire, Hackney, 10-15, Coliseum, London, 17-22, Palace, Bristol, 24-29.
Hill, Cherry and Hill—Poli's, Wilkes-Barre, Pa.
Hillyers, Three—Palace, Spartanburg, S. C.
Hines, Billy—Howard, Boston.
Hoey and Lee—Shea's, Buffalo, N. Y.
Hoey and Mozar—Wigwam, 'Frisco, Cal., Grand, Sacramento, 10-15.
Holdsworth, The—Poli's, Springfield, Mass.
Holmen Bros.—Avenue, East St. Louis, Ill.
Hood, Sam—Gaiety, Galesburg, Ill.
Hoops, Hammond—Cedar Rapids, Ia., 10-15, Albia, Ia., 17-22.
Hortmann—Bijou, Battle Creek, Mich.
Horton and La Triska—Keith's, Bangor, Me.
Houdini, Fritz Ryan—Maj., Cedar Rapids, Ia.
Howard, Bert, and Effie Lawrence—Keith's, Columbus, O.
Howard Bros.—Grand, Syracuse, N. Y., Shubert's, Utica, N. Y., 10-15.
Howard and Collinson—Keith's, Boston, Colonial, Lawrence, Mass., 10-15.
Howard, Bernice—Maj., Dallas, Tex., Maj., Houston, 10-15.
Howard and Howard—Orph., Des Moines, Ia., Orph., Kansas City, Mo., 10-15.
Howard and Lewis—Pantages', 'Frisco, Cal.
Howley and Leslie—Maj., Dallas, Tex.
Hughes, Johnnie—Pantages', Pueblo, Colo.
Hughes Musical Trio—Family, Lafayette, Ind., Lyric, Terre Haute, 10-15.
Huntings, Four—Alhambra, N. Y. C.
Imperial Duo—Grand, Cleveland, O.
INGRAM, BEATRICE—Alhambra, N. Y. C., Poli's, New Haven, Conn., 10-15.
Irwins, Two—Grand, Cleveland, O.
Ishikawa Japs—Empire, Hoboken, N. J.
Italian Trio—Lyric, Dayton, O.
Jackson, Alfred—Maj., Seattle, Wash.
Jackson Family—American, Boston.
James and Ellis—Maj., Houston, Tex.
James, Walter—American, Boston.
Jannis Bros.—Huber's 14th St., N. Y. C.
Jarvis, Mann and Jurende—Maj., Houston, Tex.
Jarvis and Martyn—Maj., Galveston, Tex.
Jennings, Jewell and Barlowe—Gaiety, Indianapolis, Ind.
Johnson-Ketchell Fight Pictures—Greenpoint, Bklyn.
Johnson, Marvello and White—Bijou, Dubuque, Ia.
Johnston, L. T.—Maj., Dallas, Tex.
Johnstons, Musical—Orph., New Orleans, La.
Jolly and Wild—Jeffers, Saginaw, Mich.
Jolson, Al—Orph., Bklyn.
Jones and Deely—Poli's, Springfield, Mass.
Jones and Mayo—Orph., Denver, Colo., Orph., Lincoln, Neb., 10-15.
Jordan, Ed. C.—Howard, Boston.
Joy, Josephine—Maryland, Baltimore, Md.
Julius and Dyer—Bijou, Marinette, Wis., Bijou, Racine, Wis., 10-15.
Juanita, Les—American, 'Frisco, Cal.
Kaiser's Dogs—Orph., Bklyn.
Kalmar and Brown—Colonial, N. Y. C.
Kane, Leonard—Aberdeen, S. D.
Kaufman Bros.—Chase's, Washington, D. C.
Kaufman and Kenilworth—Maj., Galveston, Tex.
Kaufman, Reba and Inez—Orph., Budapest, Hungary, 1-31.
Keeley Bros.—Hansa, Hamburg, Ger., 1-31, Central, Madgeburg, Ger., Feb. 1-15.
Keife, Zena—Maj., E. St. Louis, Ill., Airdome, Chattanooga, Tenn., 10-15.
Keit and De Mont—Mozart, Elmira, N. Y.
Kelcey Sisters—Hippodrome, Charleston, W. Va.
Kellermann, Annette—Grand, Syracuse, N. Y., 10-15.
Kellinos, The—Colonial, N. Y. C.
Kelley and Parks—Grand, Reading, Pa.
Kelly, Walter C.—Orph., Denver, Colo.
Kennedy and Lee—Orph., Cambridge, O., 3-5, Pike, Canal Dover, 6-8.
Kenna, Chas.—St. Paul, Minn., Orph., Winnipeg, Man., 10-15.
Kenney, McGahan and Platt—Greenpoint, Bklyn.
Kenton, Dorothy—Empire, London, Eng., Dec. 6-Jan. 15, Calais du Beaux Arts, Monte Carlo, France, 20—indefinite.
Killion and Moore—Queen's, San Diego, Cal.
Kimball and Donovan—Maj., St. Paul, Minn.
King, Hetty—Bronx, N. Y. C.
Kitamura Japs—Alhambra, N. Y. C.
Klindt Bros.—Main St., Peoria, Ill.
KNIGHT, HARLAN E., AND CO.—Bronx, N. Y. C.
Kolb and Miller—Grand, Augusta, Ga.
Konerz Bros.—Keith's, Boston, Keith's, Prov., R. I., 10-15.
Kramer, Annie and Maude—Empire, Nottingham, Eng., Her Majesty's, Walsall, 10-15, Grand, Birmingham, 17-22.
Kretore—Wilson, Balto., Md.
La Mount, Harry H.—Grand, Syracuse, N. Y., Shubert's, Utica, N. Y., 10-15.
La Petite Revue—Columbia, Cinti., O., Mary Anderson, Louisville, Ky., 10-15.
La Vine, Gen. Ed.—Orph., Lincoln, Neb.
La Zar and La Zar—Maj., Jacksonville, Fla.
Lamont's Cockatoos—Poli's, Bridgeport, Conn.
Lampe Bros.—Arcade, Toledo, O.
Lancton and Lucier—Bronx, N. Y. C.
Lane and O'Donnell—Proctor's, Newark, N. J.
Lashwood, George—American, N. Y. C.
Lasky's At the Country Club—Maj., Milwaukee, Wis., Maj., Chgo., 10-15.
Lasky's At the Waldorf—Alhambra, N. Y. C., Poli's, Springfield, Mass., 10-15.
Lasky's Imperial Musicians—Proctor's, Newark, N. J., Keith's, Prov., 10-15.

LASKY'S PIANOPHIENDS—Poli's, Waterbury, Conn., Poli's, Meriden, Conn., 10-15.
Lasky's Twentieth Century—Poli's, Springfield, Mass., Greenpoint, Bklyn., 10-15.
Latina, Mlle.—Bijou, Quincy, Ill.
Lauder, Geo. S.—Metropolitan, Oklahoma City, Okla.
Lea, Mark—Family, Detroit, Mich.
Leading Lady, The—Bronx, N. Y. C.
Le Clair, John—Victoria, Balto., Md.
Le Dent, Frank—Moss and Stoll Tour, London, Eng.
Lee Brothers—Chase's, Washington, D. C., 10-15.
Leick, John S., and Mabel Keith—Manchester, Eng., Dec. 27-8, Stockton, Eng., 10-15.
Lena, Lily—Hammerstein's, N. Y. C.
Leonard, Eddie, and Mabel Russell—Grand, Indianapolis, Ind., Columbia, Cinti., 9-15.
Leonard and Anderson—Hammerstein's, N. Y. C.
Leslie, Bert—Maj., Des Moines, Ia., Orph., Sioux City, Ia., 9-15.
Leslie, Geo. W., Lunz, Port Arthur, Kan.
LESTER, GUSSIE—Keith's, Boston.
Lester and Quinn—American, Boston.
Levitos, The—Pantages', St. Joseph, Mo.
Levy, Bert—K. and P. 5th Ave., N. Y. C.
Lind, Homer—Hathaway's, Lowell, Mass., Maj., Johnstown, Pa., 10-15.
Lloyd, Mr. and Mrs. Hugh—Shea's, Buffalo, N. Y.
Lloyd, Alice—Orph., 'Frisco.
Lockwood and McCarthy—Orph., Bklyn.
Lohse and Sterling—Crystal, Anderson, Ind.
Lorette, Mlle.—Plaza, N. Y. C.
Lowe, Musical—American, Boston.
Luby, Edna—Shea's, Buffalo, N. Y.
Lukas, Alexander—Hippodrome, Wakefield, Eng., Empire, Hull, 10-15, Hippodrome, Norwich, 17-22, Hippodrome, Ipswich, 24-29.
Luken's Lions—Victoria, Balto., Md.
Lukushimas, The—Empire, So. Shields, Eng., Edinburgh, Scot., 10-15, Empire, Glasgow, 17-22, Empire, Belfast, Ire., 24-29.
Lyall and Hanburn—Orph., Newark, O., Orph., Marion, 10-15.
Lyons and Yosco—Poli's, Springfield, Mass.
Mack and West—Bijou, Columbia, Cinti, O., 10-15.
Mack, Wilbur, and Nella Walker—Grand, Indianapolis, Ind., Columbia, Cinti., O., 10-15.
Madden and Fitzpatrick—Grand, Syracuse, N. Y.
Magneto—Plaza, N. Y. C.
Magoose—American, N. Y. C., 10-15.
Makeresuka Troupe—Keith's, Columbus, O.
Malvern Troupe—American, 'Frisco, Cal.
Mallia and Bart—Bennett's, Hamilton, Can.
Mandys, The—Howard, Boston.
Mangean Troupe—Hippodrome, Cleveland, O.
Mantell's Marionettes—Portola, 'Frisco, Cal.
Marelli, Luigi—Hippodrome, Cleveland, O., Keith's, Phila., 10-15.
Marcel and Boris—Bronx, N. Y. C.
Margot Manikins—Family, Detroit, Mich.
Mario Trio—Bennett's, Montreal, P. Q.
Marshall and King—Folies Bergere, Mexico City, Mex.—Indefinite.
Marshall Bros.—Auburn, N. Y.
Marshall, Marion—Scenic, Hartford, Conn.
Martha, Mlle.—Jose, San Jose, Cal.
Martinette and Sylvester—Orph., Sioux City, Ia., Orph., Omaha, Neb., 10-15.
McCaffrey and La Salle—Maj., Dallas, Tex.
McConnell Sisters—Orph., Lincoln, Neb.
McConnell and Simpson—Orph., Denver, Colo.
McDowell, John and Alice—Cozy, Houston, Tex.
MacDowell and Prescott—Maj., Ft. Worth, Tex., Maj., Dallas, 10-15.
McGarry and McGarry—Robinson, Cinti, O.
McIntyre, Jack and Franklin, Twins—Victoria, Balto., Md.
McGregors, Three—Colonial, N. Y. C.
McKinley, Nell—Grand, Cleveland, O.
McNaughtons, The—Orph., 'Frisco.
McNish and Penfold—Greenpoint, Bklyn.
McVey, Babe—Huber's 14th St., N. Y. C.
Melburn, Bert—Maj., St. Paul, Minn.
Melnotte Twins and Clay Smith—Proctor's, Newark, N. J., Chase's, Washington, D. C., 10-15.
Melrose and Ingram—Orph., Marion, O., 3-5, Orph., Mansfield, 6-8.
Melville and Higgins—Orph., Oakland, Cal.
Merritt, Hal—Family, Lafayette, Ind., Orph., Memphis, Tenn., 10-15.
Merrihew and Raney—Bijou, Eveleth, Minn.
Meuhlners, The—Orph., Cleveland, O.
Mietta' Dogs—Maj., Montgomery, Ala.
Miller, Harry—Maj., Galveston, Tex.
Miller and Weston—Orph., Minneapolis, Minn., Orph., Duluth, Minn., 9-15.
Milliman Trio—Orph., Kansas City, Mo., Orph., Des Moines, Ia., 10-15.
Milton, Lola—Wilson, Balto., Md.
Models of the Jardin de Paris—Grand, Syracuse, N. Y.
Montague's Cockatoos—Unique, Sheboygan, Wis.
Montgomery, Marshall—Orph., Memphis, Tenn.
Moore, Carlyle, and Ethelyn Palmer—Orph., Minneapolis, Minn.
Moore, George Austin—Keith's, Phila., 10-15.
Moore, Tom and Stasia—Novelty, Fresno, Cal.
Moran and Wiser—Coliseum, Glasgow, Scot., Empire, Edinburgh, 10-15, Empire, Sunderland, Eng., 17-22, Grand, Birmingham, 24-29.
Morton, Ed.—Poli's, Bridgeport, Conn.
Motoring—Hammerstein's, N. Y. C.
Mozart, Fred and Eva—Princess, Wichita, Kan., Folly, Oklahoma City, Okla., 10-15.
Mudge, Eva—Maj., Dallas, Tex.
Mueller and Mueller—Criterion, Chgo.
Murphy, Mr. and Mrs. Mark—Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-15.
Murphy, W. H., and Blanche Nichols—Maryland, Balto., Chase's, Washington, D. C., 10-15.
Murray, Elizabeth M.—Chase's, Washington, D. C.
Murray and Mack—Orph., Kansas City, Mo., Maj., Chgo., 10-15.
Nawn, Tom—Grand, Pittsburgh.
Neapolitans, The—Bennett's, Hamilton, Can., Bennett's, Ottawa, 10-15.
Needham and Wood—Bowdoin Sq., Boston.
Nelson and Otto—Grand, Pittsburgh.
Newell and Niblo—Hathaway's, Lowell, Mass., Trent, Trenton, N. J., 10-15.
Newhold and Carroll—Pantages', Denver, Colo.
Nichols, Nellie V.—Chase's, Washington, D. C., 10-15.
Night in the Slums of London—American, Boston.
Nobel, Carl—Orph., Oakland, Cal.
Nonette—Orph., Birmingham, Ala.
Norman, Mary—Orph., Omaha, Neb., Orph., Kansas City, Mo., 10-15.
Normans, Juggling—K. and P. 5th Ave., N. Y. C.
Nosses, Six—Poli's, Wilkes-Barre, Pa., K. and P. 5th Ave., N. Y. C., 10-15.
Nugent, J. C.—Bennett's, Hamilton, Can., Shubert, Utica, N. Y., 10-15.
Oakes, Billy—Arcade, Toledo, O.
O'Brien and Havel—Hammerstein's, N. Y. C.
Ober, Camille—Orph., Bklyn.
Odell, Maude—American, Boston.
Odiva—Hathaway's, Lowell, Mass.
Ollo Four—Maj., Washington, D. C.
Operatic Festival—Shea's, Buffalo, N. Y.
Orbasany's Cockatoos—Family, Fargo, N. D.
Orpheus Comedy Four—Pantages', Sacramento, Cal.
Overholt, Tommy—Orph., Canton, O.
Oways, The—Theatorium, Ft. William, Can.
Palfrey and Barton—Temple, Rochester, N. Y.
Pantzer, Lena—Grand, Indianapolis, Ind.
Pantzer, Willy—Orph., Portland, Ore.
Parry, Charlotte—Greenpoint, Bklyn.
Patrice—Grand, Indianapolis, Ind.
Pelt and Klass—Huber's 14th St., N. Y. C.
Pepper Twins—Liberty, E. Liberty, Pa.
Peter—Chase's, Washington, D. C.
Phillips, Edna—K. and P. 5th Ave., N. Y. C.
Phillips, Mondane—Phillips', Ft. Worth, Tex.
Potter, Chas.—Penn, Phila.
Potter and Harris—Maj., Galveston, Tex.
Potts Bros.—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 10-15.
Prato's Circus—Orph., Spokane, Wash.
Pringle and Whiting—Temple, Rochester, N. Y.
Pryor, Billy—Family, Detroit, Mich.
Pucks, Two—Hippodrome, Cleveland, O.
Queer and Quaint—Family, Dillon, Mont.
Quigley Bros.—Hathaway's, Lowell, Mass.
Rajah, Princess—Alhambra, N. Y. C.
Rastus and Banks—Hippodrome, Brighton, Eng., Hippodrome, Oldham, Eng., 10-15, Pavilion, Glasgow, Scot., 17-22, Hippodrome, Ilford, London, Eng., 24-29.
Ray and Nice—Grand, Pittsburgh, Keith's, Cleveland, O., 10-15.
Raymond, Alice—Palace, Hull, Eng., Empire, Leeds, 10-15, Empire, Holloway, 17-22.
Raymond and Harper—Family, Shamokin, Pa.
Raymond, Ruby—Orph., New Orleans, La.
Real Widow Brown—Orph., Harrisburg, Pa.
Redford and Winchester—Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-15.
Reece and Rose—Bijou, Decatur, Ill.
Reed Bros.—Orph., St. Paul, Minn., Bijou, Dubuque, Ia., 10-15.
Reed and Earl—Maj., Hillsboro, Tex.
Reiff and Clayton—Orph., Canton, O.
Renards, Three—Orph., Bklyn.
Rex's Circus—Alhambra, N. Y. C.
Rice, Andy—Bronx, N. Y. C.
Rice and Cohen—Colonial, Indianapolis, Ind.
Ringling—Orph., Portsmouth, Va.
Robedillo—Keith's, Boston.
Roberts, Hayes and Roberts—Maj., Ft. Worth, Tex.
Robisch and Childress—National, 'Frisco, Cal., 10-15.
Rodgers and St. Clair—Crescent, Nashville, Tenn.
Romano, Norma—K. and P. 5th Ave., N. Y. C.
Romolo, Bob—Hippodrome, Utica, N. Y.
Rooney, Pat, and Marion Bent—Temple, Rochester, N. Y.
Rosaire and Doreto—Temple, Detroit, Mich.
Rosedale Four—Orph., Salt Lake City, U.
Rossow Midgets—Shea's, Buffalo, N. Y.
Rubens, T.—Orph., Evansville, Ind.
Russell and Held—Coliseum, London, Eng., Hippodrome, Manchester, 10-15, Empire, Finsbury Park, W. England, 17-22, Coliseum, Glasgow, Scot., 24-29.
Russell, Nick and Lida—Orph., Newark, O., 3-5, Cooper, Mt. Vernon, 6-8.
Rutherford, Jim H.—Maj., Butte, Mont.
Ryan and Douglas—Cleveland, O.
Ryan, Katharine—Scenic, Hartford, Conn.
RYAN, THOMAS J., AND MARY RICHFIELD—Bennetts', Montreal, Can., Greenpoint, Bklyn., 10-15.
Sale, Chick—Colonial, Norfolk, Va.
Samuels and Chester—Family, Detroit, Mich.
Sandberg and Lee—Orph., Spokane, Wash.
Sanford and Darlington—Orph., Harrisburg, Pa.
Sanford, Jere—Maj., La Crosse, Wis., 10-15.
Sazon Trio—Temple, Detroit, Mich., 10-15.
Searles, Arthur—Star, Muncie, Ind.
Seven Sons of the Desert—American, N. Y. C.
Sezell Bros.—Orph., Cleveland, O.
Shaw, Lillian—Colonial, N. Y. C.
Simms, Willard—Colonial, N. Y. C.
Simon and Gardner—Poli's, Wilkes-Barre, Pa.
Simon and Shields—Poli's, Hartford, Conn.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Silvers and Nelson—Orph., Bklyn.
Small, Sloane and Sheridan—Pantages', Edmonton, Can., Pantages', Spokane, Wash., 10-15.
Smith and Arado—Lyric, Terre Haute, Ind.
Smith and Campbell—Keith's, Boston.
Smith's Aerial—Poli's, Springfield, Mass.
Smith, Chas. Cecil—Dominion, Tulka, Okla.
Smith, Clay—Chase's, Washington, D. C., 10-15.
Snowden, Marie—Bijou, Piqua, O.
Spalding and Riego—Orph., Mobile, Ala.
Spaulding and Dupree—Maj., Denver, Col.
Spissell Bros.—Poli's, Scranton, Pa.
Staley and Birbeck—Colonial, Indianapolis, Ind.
Stanley and Chambers—Star, Muncie, Ind.
Stanley and Lancaster—Arcade, Toledo, O.
Stafford, Frank—Temple, Detroit, Mich., 10-15.
Starr, Mabel—Orph., Lima, O.
Steger, Julius—Orph., Seattle, Wash., 3-15.
Stern, Sam—Grand, Syracuse, N. Y.
Stipps, Musical—Maj., Little Rock, Ark.
Stoddards, Musical—Wm. Penn, Phila.
Stone and Windsor—Grand, Cleveland, O.
Stuart—Hippodrome, Cleveland, O.
Suratt, Valeska—Orph., Bklyn.
SABEL, JOSEPHINE — Palace, London, Eng., 1-31.
Tanner and Gilbert—Family, Lebanon, Pa.
Tasmanian Van Dieman Troupe—Keith's, Phila., 10-15.
TAYLOR, EVA—Orph., Los Angeles, Cal., 3-15.
Taylor, Mae—Lubin's, Balto., Md.
Tempest and Sunshine—Orph., Denver, Colo.
Temple Quartette—Poli's, New Haven, Conn., Auditorium, Lynn, Mass., 10-15.
The Quartette—Alhambra, N. Y. C.
Therian, Henry—Scenic, Hartford, Conn.
Thomas, Harry—Orph., Salt Lake City, U.
Thomson, Harry—Salt Lake City, U.
Thompson, Denman—Keith's, Boston.
Thornton, James—Greenpoint, Bklyn.
Tinney, Frank—Orph., Salt Lake City, U.
Toney and Norman—Colonial, Richmond, Va.
Top o' th' World Dancers—Poli's, Bridgeport, Conn.
Torcat and Flor D'Alisa—Pantages', Spokane, Wash.
Trainor and Barrett—K. and P. 5th Ave., N. Y. C.
Tremaines, Musical—Grand, Augusta, Ga.
Troubadours, Three—Grand, Pittsburgh.
Trovato, Signor—Keith's, Boston.
Trudell and Fuller—Vandette, Gulfport, Miss.
Truesdell, Howard—Poli's, Worcester, Mass.
Tuckee, Sophie—American, N. Y. C.
Tuscany Troubadours—Orph., Kansas City, Mo.
Tyler and Burton—Colonial, Indianapolis, Ind.
Underwood, Franklin, and Frances Slosson—Orph., 'Frisco, Cal., 3-15.
Valadons, Les—Brinkman, Bermidji, Minn.
Van, Billy B., and Beaumont Sisters—Grand, Pittsburgh, Temple, Detroit, Mich., 10-15.
Van, Chas. and Fannie—Auditorium, Lynn, Mass.
Van Hoven—Orph., New Orleans, La., Mary Anderson, Louisville, Ky., 10-15.
Verdi, Veroni, and Bro.—Grand, Pittsburgh.
Veronica and Hurls-Falls—Orph., Seattle, Wash.
Vesta, Netta—Alhambra, N. Y. C.
Victorine, Myrtle—Bijou, Saginaw, Mich.
Vittorio and Giorgetto—Orph., Salt Lake City, U.
Vivians, Two—Orph., Harrisburg, Pa.
Voelker, Mr. and Mrs. Frederic—Orph., 'Frisco, Cal., 10-22.
Wade, John P.—Temple, Rochester, N. Y.
Walker, Nella—Grand, Indianapolis, Ind., Columbia, Cinti., 9-15.
Wallace Bros., Three—Wilson, Balto., Md.
Walsh and Lynch—Orph., New Orleans, La.
Ward, Jennie—Howard, Boston.
Wardell, Flo.—Huber's 14th St., N. Y. C.
Waterbury Bros. and Tenny—Bronx, N. Y. C.
Waters, Tom—Grand, Indianapolis, Ind., Columbus, Cinti., O., 10-15.
Weadick and La Due—Orph., Zanesville, O.
Webb, Harry L.—Shubert's, Utica, N. Y., Keith's, Cleveland, O., 10-15.
Weil, John—Orph., Omaha, Neb.
Wells, Mr. and Mrs. Wm. J.—Maj., Columbia, Mo.
Wentworth, Vesta and Teddy—Trent, Trenton, N. J., K. and P. 5th Ave., N. Y. C., 10-15.
Werntzs, Flying—Grand, Cleveland, O.
Wesley, Lynn and Una—Maj., St. Paul, Minn.
West and Denton—Bijou, Grinnell, Ia.
West and Fowler—Maj., Council Bluffs, Ia.
Weston, Lucy—Plaza, N. Y. C.
Wheeler, Edna—Maj., Birmingham, Ala.
Wheelers, The—Poli's, Springfield, Mass.
Wheelock and Hay—Orph., Memphis, Tenn.
Whelan, Albert—Maryland, Balto., Md., Chase's, Wash., D. C., 10-15.
White, Clayton, and Marie Stuart—Orph., Bklyn.
White and Simmons—Lyric, Dayton, O.
Whitely and Bell—Howard, Boston.
Whiteslides, Ethel—Bijou, Battle Creek, Mich.
Whitman Bros.—Grand, Portland, Ore.
Wilcox, Erlan H., and Marie Gilmore—Pergola, Allentown, Pa., State St., Trenton, N. J., 10-15.
Wilson Bros.—K. and P. 5th Ave., N. Y. C.
Wilson, Fred—Huber's 14th St., N. Y. C.
Wilson, Geo.—Colonial, Indianapolis, Ind.
Wilton Bros.—Colonial, Indianapolis, Ind.
Winchester, Edwin—Orph., Cleveland, O.
Winkler-Kress Trio—Empire, Pittsfield, Mass.
Winton, J. W.—Colonial, Indianapolis, Ind.
Woods, W. J.—Grand, Cleveland, O.
WORLD, JOHN W., AND MENDELL KINGSTON—Columbia, Cinti., O., Maj., Chgo., 10-15.
Wormwood's Animals—Proctor's, Newark, N. J.
Worthley, Abbott and Minthorne—Maj., Jacksonville, Fla., Maj., Montgomery, Ala., 10-15.
WRIGHT, HORACE, AND RENE DIETRICH—Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-15.
Wright, Lillian—Maj., Washington, D. C.
Wyckoff, Fred—Jeffers, Saginaw, Mich.
Wrights, The—Maj., Canon City, Col.
Yarmouth School Kids—Orph., Cleveland, O.
Young and Young—Maj., Washington, D. C.
Younger Bros.—Starland, Saskatoon, Sask., Can.
Zanettos, The—Orph., Salt Lake City, U.
Zanora and Berg—Dover, Eng., Waverly Market, Edinburgh, Scot., 10-29, Palace, Chatham, Eng., 31-Feb. 4.
Zolars, Two—Bijou, Saginaw, Mich.

LETTER LIST.

WOMEN.

Alter, Lottie, Louise Alexander, Mabel Ash, Mary Asquith, Sibyl Anderson, Muriel Aldrich, Ruth Allen, Mrs. George Altebury, Madaline Archer, Nelly Angell.

Bradley, Leonora, Anna Bussut, Margaret Byrnes, Sophie Brant, Hazel Baker, Julia Boothe, Kate Blancke, Florence M. Burnsmore, May Beban, Myra Brooks, Edith Berger, Charlotte Birtwistle, Vivian Buimen, Florence S. Becc, Marie Baren, Bessie Browning, Eleanor Barry, Helen Broderick, Ted Beardsley, Anna L. Boies, Mrs. John Burkell, Ada Berkeley, Nina Bruns, Sally Boyd, Leslie Bingham, Ina Brookes, Gertrude Bondhill, Ray Beveridge, Mabel Bell, Ada Lee Bascom, Millie E. Bourne, Marie Bergere, Nellie Butler.

Clifton, Ethel, Mrs. M. E. Comstock, Katherine Cass, Constance Crowley, Kathleen Clifford, Mrs. W. W. Cullison, Mabel Crowley, Mrs. L. K. Cullison, Frances Comstock, Kate Campbell, Dorathy Chester, Helen M. Carlton, Leah Cutter, Clara Clinton, Mabel Cooper, Mary E. Clarke, Minerva Courtnay, Byron Chandler, Viola Clark, Dorothy Courtnay, Anna Cleveland, Constance Collier.

Drew, May N., Jane C. De Lange, Dorothy Dixon, Norma De Argo, Esta Dean, Cornelia Dean, Helen De Monde, Lydia Dickson, Eryleen Dunsmore, Ida Darling, Mrs. De Gross, Thorothy Davies, Mazonne Dupont, Laura Davis Dunn, Louise Dacre, Reba Dale, Lee De Trusse, Jeanette D'Arville.

Ellice, Blanche, Mrs. Phillip Eaglesfield, Mollie Early, Eleanor Earl, Virginia Elwood, Agnes Everett, Rose Eytinge.

Florence, Naomi, Virginia Folts, Marjorie Fletcher, Carolyn Friend, Lillian T. Fraser, Mary Faber, Alvia Fay, Lillian Floyd, Eva Fay, Alvin V. Fay, Mrs. Chas. Fulton, Beth Franklin, Amy L. Farnsworth.

Gebhardt, Marie, Mae Guyer, Franklyn Gale, Alice Gray, Amelia Gardner, Georgia Griffin, Helen Gilmore, Florence Gale, Florence Greene, Cora B. Greene, Celia Griffith, Marion Glen, Ida Grannon, Mrs. B. Grassby, Gay Godfrey, Lucille Gardner, Carolyn Greenfield, Suzette Gordon, Lea Gilmour.

Harries, May, Elizabeth Holmes, Bertha Hartman, Helen Harcourt, Margaret Hatch, Irene Hobson, Vera Hamilton, Mrs. Walter H. Hall, Daisy Howard, Margaret Hagen, Charlotte Huntington, Mrs. Franklyn Hall, Trixie Harris, Marguerite Hardy, May Hastings, Christine Hill.

Jamison, Elizabeth, Mrs. Lorimer Johnstone, Annabelle Jeanette.

Knox, Villa, Maud Knowlton, Mrs. Geo. S. Knight, Raleen Kreimer, Grace Kunkle, Josie Kennedy, Marion H. Kemp, Adele Klaer, Ray Kehm, Virginia Keating.

Lynn, Helen, Mrs. Herbert Labadie, Alberta Lee, Gertrude Lennox, Camille le Pomme, Jenett La Bean, Florence Lorraine, Madeline La Marie, Lucille Loring, Marie Leclair, Edith Lennox, Helen La Nole, Agnes Lee, Florence Langdon, Jeanette Lowrie, Laz Levy, Lena Lorraine, Lulu Lester.

Mason, Dora, Marie Minturn, Gertrude Manning, Virginia Millimant, Mme. Nellie Melba, Mabel Manning, Jane Morris, Norma Miller, Maxine Miles, Ida J. Manlen, Marjorie Maxwell, Helen Mansfield, Adelaide Melnotte, Katheryn Miley, Lillian Milton, Helen Malisse, Gertrude Millington, Mrs. Bernard McOwen, Alice Mack, Kate McLaurin, Lida McMillen, Anna McFarland, Helen McCabe.

Norman, Christine, Ida M. Norman, Maude Neal, Alice Nelson, Lillian F. Norris, Edna Norman, May Nelson, Jeanette Nelson, Hortense Nielsen.

Oaker, Jane, Helen Oakes, Ester Olson.

Palmer, Ida, Avis Paige, Gertrude Perry, Elvia Payton, Jean Parker, Bea Prentice, Helen Pingree, Mandie Powell, Adelaide Power, Nan Parkhurst, Minnie Pettes, Mrs. Geo. B. Paddison.

Ricketts, Ethel, Julia Reinhardt, Francesca Redding, Lillian Raymond, Adele Rafter, Eleanor Rose, Marguerite Ruttledge, Mrs. Eagleson Robb, Anna Robertson, Marion Roth, Marguerite B. Richey, Mabel Reid, Louise Reed, Gay Rhea Sherwood, Josephine, Marion Sherwood, Sallie Stembler, Mae Succo, Clara Schroeder, Mrs. Max Sargent, Marie Stanwell, Emily Swaab, Avita Sanchez, Susanne Seigel, May Stockton, Beth Summerville, May Storey.

Tunison, May, Mrs. Frel A. Thompson, Alice Thurgate, Sue Talmadge, Clara Thropp, Laurette Taylor, Fay Templeton, Susie M. Tradelle, Jane Tyrell, Minni Treeby, Ethel Trevor.

Vaughner, Grace, Bessie Van Ness, Alice Veazie, Eda Von Buelow.

Ward, Fannie, Laura Wentworth, Becky Wood, Katherine Wayne, Mrs. L. F. Whittier, Mrs. Larry Westford, Ada Wild, Marjorie Wood, Gwen Williams, Helene Warde, Rebecca Warren, Isabel Waldron, Annie Woods, Alice Washburn, Ada Wadsworth, Lily Webb, Estelle B. Widger, Lenore Waters, Mary Wilson, Gladys Wellington, Flora Wilson, Keith Wakeman, Mrs. Chas. Wellesley, Nella Whipple.

Youngblood, Cora.

MEN.

Adam, Harry, Spottiswood Aitken, Geo. Applegate, Jno. Adolphi, Otto F. Andrie, Dee Adams, Louis Ancker.

Boyd, Jas. W., F. Walker Bailey, Le Grand B. Brooks, Thos. Babcock, Rob't Bond, Earl H. Bronsley, H. Barnum, Alf Beaumont, Eaten Burleigh, Everett Butterfield, Myrlie Birch, W. J. Benedict, W. K. Bushpell, A. B. Beer, Alb. Brighton, Jack Beach, Lawrence Brooke, H. E. Bonnell, Laurence Barbour, Alb. Brown, Leander Blanden, Eugene Brockman, King Baggott, C. A. Briscoe, Edgar Bixley, Harry Bennett, Conrad Bodden, Geo. A. Baldwin, Alb. J. Browne, Al. Beasley, Wm. H. Barker, Sparks Berry, Bellman and Moore, Baxter and Southard.

Coyle, Walter V., Ernest Crawford, Chas. Carver, Allen P. Crollus, Rob't Chandler, Harry Clark, Hugh Cameron, Loring D. Collier, Herb't Camp, Bert C. Carber, J. P. Clark, D. C. Curry, Wm. J. Carnes, R. L. Cressy, Howard J. Clark, R. Cullum, Wm. B. Carleton.

Dean, Al., A. R. Dalby, Dan Dix, Fred'k K. Dorrance, Paul Dicker, Kenneth Davenport, Rob't Dalton, W. J. Deming, Dan'l Dore, Arthur Downing, Tiffany Dugan, Jas. Dunn, Harry Driscoll, Lowell B. Drew, Wilton Dwyer, T. P. De Gafferelly, Hal Davis, Chas. Dickson, Jno. A. Dewey, Clarence Dull, Arthur C. Davis.

Eaton, Elwyn, Arthur Ellick, Geo. J. Egan, Wm. Evarts, Chas. H. Ellwood, W. Ed. Evans, Frank Elliott, W. A. Eustace, Oscar Eagle, Gus English, Gerald Emerson, Billy Everts, W. E. Ely.

Felix, Geo., Leo Ford, E. P. Freeman, Arthur Forrest, A. C. Faulkner, Eddie Fitvelle, F. M. Fussell, W. D. Fitzgerald, Jos. Fitzpatrick, W. J. Findley, Wm. J. Flagg, Ed. D. Fiske, Hector Fuller, Francis J. Freund.

Gardiner, Edward, Jno. E. Gardner, Bertram Grassby, Geo. L. Gardner, Tim Grealish, R. F. Grumell, C. P. Grenecker, Theo. Gamble, B. L. Giffen.

Hawley, Dudley, Jno. R. Hendley, Fred Hoodley, W. Lowe Heath, W. Riley Hatch, Chas. Halten, Wm. E. Hilliard, Ira Hands, Rob't E. Hardee, Coulter Howard, Dell Henderson, Roy Hollingshead, Wadsworth Harris, Franklyn Hall, W. D. Hegbeb, Louis Human, Gerald Harcourt, Hall and Thaw.

Johnson, Frank, Lorimer Johnstone.

Kellard, Jno., Alb. Keiper, Jno. Kelt, Johnnie Kenny, Wm. Kilpatrick, Harry Kelly, David Kirkland, Billy King, J. H. Kalker, Audrey Kingsbury, Edw. F. Kealey, Keogh and Malley, Lloyd, Chas., C. S. R. L'Estrange, Geo. Le Guere, Fred Lawton, E. M. Leonard, Wilfred Lucas, Bob't Le Seur, Jack Leslie, Ed La Nole, A. H. Laws, Warren D. Lombars, Rich'd T. Love, Wm. J. Love, W. B. Lawrence, Beresford Lovett, Louis Lindheimer, Wm. B. Leonard, Geo. Lyman, Edward Lally, Howard Lange, Wm. Lourella, Geo. Leach, J. B. Lent, Rob't E. Lennon, Kames J. Lamb, Richie Ling.

Middleton, Harry, Allyn E. Mathes, Harry C. Myers, Arthur E. Miller, Jno. Means, Bert Merket, Chas. Murray, Thos. Meegan, Dwight A. Meade, Larry G. Miller, Rich'd Marston, C. C. Maynard, Rich'd B. Milloy, Stewart Malcolm, Henry Myers, Harry Mainhall, Frank Moulin, Ter Ashton Magrane, W. H. Marble, Herman Mutchler, Henry B. Marks, Gus Mortimer, Fred Mace, Allen G. Miller, Norbert A. Myles, Burton Mallory, G. Leon Moore, Edward Murray, J. F. Marron, Jas. K. Mills, H. C. Mead, Morris McHugh, McCose and Poole, J. E. Mackin, Rob't McKay, J. G. McFarlane, Harry Mack, Morton C. Mackenzie, Dr. F. K. McLaury, Edwin McKim, Geo. D. Mackey, Geo. Macfarlane, C. W. McClintock.

Newcomb, Bobby, Lebarn Newton, Henry Norman, Wm. J. Nelson, Johann Niemeyer, W. A. Nichols, Ned Nye.

Owen, Wm. B., Rob't Ober, Roland Osborne, C. J. O'Toole.

Pryor, Billy, Rob't Preston, Vesta Pezz, E. H. Preston, W. A. Pendergast, Geo. R. Price, Wm. Pruette, Eben Plymton, Franklyn Powell, Jack Pierce, Lem B. Parker, S. R. Phillips, Thos. B. Perry, Sam'l S. Partello, Harry Pollock, J. Chandler Patterson, Paul Pilkington, W. A. Page, Ed. Poland.

Quimby, F. W., Jay Quigley.

Reid, Wm., Dan'l R. Ryan, E. J. Ratcliffe, Harry J. Rabon, Ralph Raymond, Joe Robie, A. E. Rankine, Fred'k Roland, Ben Roth, Lester Rosenthal, S. B. Ricaby, Wm. Randall, Henry Riley, Edw. J. Rich.

Selker, Lew, Howard Smith, Joe Smiley, Wallace Sackett, Jas. F. Sullivan, Jos. Sweeney, Howard Sydney, Wm. Stuart, May Smith, Elmer E. Smith, Jos. H. Solomon, Ed. F. Settle, Frank A. Smiley, Cecil Sackville, Ross Snow, Jas. D. Slade, J. G. Stubbs, Bernard Shields, Paul Scott, R. G. Simms, Giles Shine, O. S. Sallard, W. A. Sanderson, Bert Shader, A. Q. Scamman, Harry Shanon, Sayre and Slattery, Shields and Gale, Magill Shipman.

Tapley, Henri, Patrick Towbey, G. L. Tatman, Ed. C. Troutman, Richard Tobin, Edwin Trevor, Harry Taylor, Frank A. Trenor, E. F. Thompson, C. Tisdale, Terry and Elmer.

Underwood, F. Lon.

Van, Harry, B. B. Vernon, Walter Van Brunt, Jno. Vaughner.

Willard, L. H., Alf. Wallo, Wm. Warner, Rod Waxroner, Jay Wellington, R. Dwight Williams, Gus Williams, Walter Walker, Henry Warwick, Matt Woodward, Jules Walters, Walter Wilson, R. E. White, Wm. Webb, Chas. Wilkinson, Geo. Wharnock, Chas. Wheelock, J. H. Wright, A. J. Williams, E. W. Weaver, Fred I. Ward, Kendall Weston, Jos. F. Wagner, Young, Pierre, Zinck, Johann B.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Dorothy Dana, Walter N. Lawrence, Sparks Berry, Franklyn Whitman, Ernest Franconi, Harry S. Sheldon, Jas. Corte, Sidney McCardy, F. A. Demerest, Ralph Bell, Frank Rowan.

COLONIAL.

If one were to gauge the merit of an act or of a bill of acts merely by the applause tendered, then surely Al. Jolson was the big, prime favorite with the Wednesday evening's audience at the Colonial. It is really worthy of note, this improvement in the work of some entertainers. A little over a year ago this same Al. Jolson was a good, average sort of a monologist. To-day he (judging by what he did on Wednesday night) certainly stands with the few really excellent single turn singers and talkers. He first sang Grace La Rue's song of last Summer, "Love Thy Neighbor as Thyself, but Leave His Wife Alone." Then he rendered a new song entitled "Everybody," a sort of reply to "Nobody." An exceptionally big hand was awarded this number. He gave a whistling encore, which won a still larger amount of applause, and as a second encore he gave a travesty rendition of "The Bell in the Lighthouse," the applause following reminding one of those first performances when Harry Lauder sprang into fame. Nat Carr (see New Acts). Clayton White and Marie Stuart were never more entertaining and Cherie was the same breezy, delightful little farce comedy. J. R. Van Ransalier is now playing the part of John Harrington, and he handled the role in a praiseworthy manner. Sam Chip and Mary Marble repeated their former successes in Mrs. Pollock's delightful musical skit, In Old Edam. El Cota xylophoned to the pleasure of the larger part of the audience. But why not interview a barber? We cannot be forced to believe that those unkempt locks are responsible for such deftness. Mlle. Camille Ober went through her series of trick singing renditions, and her final offering of "Carrie," with the suspiciously forced French accent, caught the gallery, as it usually has done. But why not do some real singing instead of keeping to this trick material. Scores of singers can "jump" an octave and hold a note. The Top o' th' World Dancers, in third position, were as enjoyable as hitherto, while Rex's Comedy Circus made a good opening number and the Three Reynards closed the bill effectively with their comedy acrobats. (See New Acts.)

ALHAMBRA.

To Pringle and Whiting the first medal should go! These cleverly combined singers and comedians won their Thursday night audience from start to finish, and the frog specialty of Mr. Whiting was quite as amusing as ever. They came next to last on the bill of nine acts, and the position was none to hard for them to hold up. Hetty King was the headliner, together with Lasky's Imperial Musicians and Charlotte Parry and company. Miss King somehow did not score as heavily as she should have, and it was not until she rendered "It's My Birthday To-day" that the audience really warmed up to her. An English telephone receiving was noticed during this rendition, an added "prop" that is praiseworthy. The Imperial Musicians, in addition to their other selections, rendered a sort of medley which included Irene Franklin's song hits, the number being generously applauded. Miss Parry's protean sketch was received with as much interest and enthusiasm as ever, receiving many curtain calls at the finish. Harry B. Lester did some excellent work until he introduced his imitations. Then his work, from a viewpoint of acting ability, fell off terribly. He "impoished" Richard Carle, Victor Moore, Sam Barnard, George Reban (this latter was really awful), Billy Clifford and Edwin Stevens. In the earlier part of his act he rendered a new song with advertisements of familiar commercial products as the theme; recited a selection called "Never Let Them Pease You When You're Down and Out" (using an uncalled for spot), and gave an entertaining monologue. If he would stick to his original material instead of relying upon his imitations, his work would stamp him as a monologist worthy of the name. But as he says in his introductory verses—almost any one can do imitations and get away with it. Cook and Lorens in their comedy tramp burlesque act scored a big hit at the end of their turn. Their eccentric dancing and acrobatics won the most favor. They were greeted with a reception, proving their popularity in vaudeville. Hathaway's Monkeys opened the bill, with Rooney, McLahan and Platt in second place. The Dankmar Schiller Troupe closed the entertainment.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Holiday crowds filled the Majestic and the American last week and saw pretty good bills at both. Reine Davis (Mrs. George Lederer) sang several songs and gave The Woman with the Serpent's Tongue at the Majestic. Mr. and Mrs. Gardner Crane made their prodigal parents comedietta one of the delights of the bill. Mr. and Mrs. Jack McGreevy, a new "find," who were slipped unexpectedly into the bill week before last and applauded into a hit, were just as successful last week. Their bright future seems to be present. Raymond and Caverly created much laughter. George Sutton, the billiard champion, gave an interesting exhibition, and Madame Mauricia Marichini made a big hit of "Home, Sweet Home." Gus Edwards' Heinies was a handsome and pleasing act, and the audience seemed to think Janet Priest the cutest girl in vaudeville.

Vera Michelena was the popular singer at the American and James J. Corbett entertained as well as ever. Junie McCree placed The Man from Denver among the hits, and Leon Morris' ponies were winners of vigorous applause. Joe Welch provoked continual laughter with his monologue and Charles Diamond and Miss Beatrice were also among the favored acts. Kara, the juggler, was as successful as usual.

At the American Music Hall this week: Sidney Drew, Fred Niblo, Ralph Johnstone, McWatters and Tyson, Kara, Mr. and Mrs. Clarke, the banjoists, and others.

At the Majestic this week: Minnie Dupree and co., St. James Collegians, Musical Cuttys, Frank Fogarty, Kalmer and Brown, Amy Butler and Boys, Weinrich and Connelly, Tony Wilson and Heloise, and Amaros Sisters.

Virginia Harned will be at the Majestic week of 10.

Star: Warren and Blanchard, George L. Wade and co., the McGradys, Dahduh Arabs, Shields and Rogers, Dryvol, and Kendall and co.

Manager W. P. Shaver, of the Columbia, has secured the Rush Temple for vaudeville and opens this week with a special bill.

Haymarket: Cressy and Dayne, Lavine Cimeron co., Arlington Four, Dixon Brothers, Girard and Gardiner, Martini and Maxmillian, and Fiddler and Shelton.

BOSTON.

Boston has a new vaudeville house, or rather new burlesque house, for C. H. Waldron opened on Hanover street the New Casino, which has been in process of erection since early in the Summer, when he left the Palace. It is a fine new house in *every* way, and an important addition to the burlesque interests of Boston. The first attraction was Fred Irwin's Majestics, with a co. including Gus Fay, Joe Hollander, Billy Smyth, Sy Cummings, Florence Bennett, Marie Harriman, Helen Gladyings, Edith Shaw, Adele Meredith, Marie Revere, Jean Russell and Magda Dahl.

Denman Thompson made his return to the stage for a vaudeville engagement at Keith's and received a royal welcome in his old sketch, Josh Whitcomb. Other features in the week's bill are Lester, Smith and Campbell, Robedillo, Hayward and Hayward, Trovolo, Cowboy Williams, and the Clever Trio.

Byron and Langdon lead the bill at the American Music Hall this week, and among the others there are Fred Kaynol co. in A Night in the Slums of London, Maude Odell, the Jackson Family, Georgie Cooper, Walton Jones, Bertie Foster, Musical Dove, and Lester and Quinn.

The Bon Ton Burlesquers are at the Gaiety with Rawson and Claire, Gray and Archer, Lake and Stevenson, Kelly and Bartlett, the Berg Sisters, and Nellie Swanson are features.

Follies of the Day are at the Columbia, with wrestling features and the amateur night as the two special evenings of the week in addition.

The Kentucky Belles are at the Howard Athenaeum, playing The Girl from Albany, and in the house also are the Three Hanlons, Artie Hall, the Mardys, Jenny Ward and other features.

The vaudeville will card at Austin and Stone's is Horton and Princess, Ida Campbell, Cellie French, the Van Sarley Sisters, Tom Bullock and the Manhattan Girls.

At the Hub are Orr Lovett and co., Raymond and Elliott, Chunn and Craig, John Martin, and the Halson Boys.

In the features at the Palace are La Mortedys, Farrell and Farrell, Smith and Edwards, Angel and Bowditch, George Whittle, and Florence Douglass.

PHILADELPHIA.

It was holiday week at Keith's last week in *every* sense of the word, from the character of an excellent bill to the attendance, which was capacity, with many persons being turned away at almost *every* performance. It was probably the biggest week's business of the year. The bill was just about what the people wanted. It was varied from beginning to end. There was not too much comedy, just enough to satisfy. Albert Chevalier held over from the previous week, and repeated his former success. He appeared in several new types. The Farrell-Taylor Trio created considerable laughter in That Minstrel Man, an amusing farce. Countess Rosal and Paulo appeared in a musical sketch, entitled During the Performance, in which they rendered several operatic selections in a manner that won them favor. They are singers of merit. An act that could readily be regarded as a headliner was that presented by Michael E. Fitzgerald, assisted by eight English club swinging girls. For swiftness of action and real merit the act was certainly deserving of the applause with which it was received. Hastings and Wilson, called the Lunatics, are acrobatic humorists of no mean calibre, and have put together an act that certainly is amusing. Leo Carrillo gave a monologue that was a delight to hear. He told a number of amusing stories in the Chinese dialect. Maud and Gladys Finney, the mermaids, created something of a sensation by eating, drinking and doing other stunts under water in a large glass tank. The Six Flying Banvards gave an artistic and daring aerial performance, presenting some features that were entirely new. Cooper and Robinson made a hit with their tomfoolery. The remainder of the bill was equally good. A strong bill for the present week is announced.

A fine vaudeville bill was given last week at the William Penn Theatre, while the moving pictures, a new series, were up to the standard of this house. Among the attractive features in the specialties were the Eccentric Four, who presented a skit called The Morning After; Max York and His Educated Dogs, the Sterlings in a clever comedy act, Four Sullivan Brothers, singers and dancers; Warren and Goodwin, boys who sing and write their own songs; Harry Botler and co. in A Matrimonial Blizzard, which was most timely; the Four Sisters Idlanis, and others.

At the Dime Museum a laughable burlesque was presented, entitled Over the Garden Wall, which was presented by the Quaker City Sports. Several clever specialties helped round out a good bill.

It was a big week at the leading burlesque houses, most of them playing to capacity. The Imperials were at the Trocadero, the Lid Lifters at the Casino, the Moulin Rouge Burlesquers at the Bijou, and the great Hasting's Show at the Gayety.

It was children's week at Dumont's Minstrels, but it was noticeable that the theatre held just about as many of the old folks as it did youngsters. The usual Christmas tree was in place, filled with presents for the little ones.

The Liberty, Park, Plaza, Majestic, Lubin's Palace, and others of the more prominent combination houses, made special efforts for the holiday season, and last week's offerings were above the ordinary in merit. So, too, was the attendance.

PITTSBURGH.

The attractions for the current week (Jan. 3 to 8) are as follows:

Grand—Billy B. Van and the Beaumont Sisters, Tom Nawn and co. in a new act, When Pat Was King, Nelson and Otto, Frey Twins, Cooper and Robinson, Camille Trio, Rav and Nice, Veroni Verdi and Brother, Alpha Troupe.

At the Gayety the College Girls hold forth. May Linden and Joe Fields are featured. Frosini as an extra attraction.

At the Academy Watson's Big Show is the attraction, featuring Billy Watson.

WASHINGTON.

The bill at Chase's for week of Jan. 3 presents Jack W. Connelly and Margaret Webb in the musical playlet, Twisted Opera; Elizabeth M. Murray, sunny singer of dialect songs; the Spanish Dollar Troupe, Alf Grant, Christy and Willis, Kaufman Brothers, and "Peter," the chimpanzee. Next week, eleventh anniversary bill with Albert Whelan, Three Ernests, Nellie V. Nichols, William H. Murphy and Blanche Nichols, and others.

Gayety Theatre presents Weber and Rush's Parisian Widows in two burlesques, The Actors' Boarding House and Fun in a Department Store, with Ben Pierce, Emily Miles, Margie Hilton, the Musical Bells, Niblo and Spencer, Mae Rose, Arthur and Belle, the Dresden Dancing Dolls, and Bennett and Bentley. Next week, The Hasting's Burlesquers.

The Lyceum Theatre presents The Ducklings Burlesque co. in A One-Night Opera and The Janitor, with the following leading principals: Charles H. Boyle and Lillian George, Frank Damsel and Frances Far, Bulla and Raymond, William Cullen, the Sisters Hall, Della Faytelle, and Nugent and Nugent. Next week, Watson's Big Show.

At the Majestic Manager Frank Weston presents Lillian Wright and Her Dancing Boys, the Olio Four, musicians and singers; Jack Arnold, songs and parodies, and Alex Brisson, novelty contortionist.

At the Virginia Theatre newcomers include Emaline, the impersonator; Chaulfont's Trained Dogs and Evans and Black, musical artists.

SALT LAKE CITY.

At the Orpheum Carletta, the human dragon; the Swiss Quartette, Edwina Barry in The Home Breaker, a clever playlet; Jack McKay, the Scotch comedian, who was unusually popular for a single-hander; the bootblack Quartette, the Three Bounding Gordons, and Minnie Seligman and William Bramwell in The Drums of Doom, an unusually heavy playlet for vaudeville, but which was intensely popular.

At the Mission Theatre Sullivan and Consiline's vaudeville, Williams, the twentieth century Sandow; Spaulding and Dupree in variety, John Sturgeon and co. in a sensational playlet, The Markham Divorce Case; Colby and May, ventriloquist and dancing doll, a very pretty act; Josephine Ainsley, Lavelle and Grant. Business seems to be steadily increasing, on some evenings turning people away.

MILWAUKEE.

After a week of only average attractions, the Majestic Theatre comes back with an excellent bill, comprised of all high class numbers, the headliner being Will Cressy and Blanche Dayne in The Wyoming Whoop, which is a well written little drama and excellently played. The Arlington Four made quite a hit, and received numerous recalls. Brahms' Ladies' Quartette gave an artistic and refined performance. La Petite Revue, a small sized musical comedy, was greatly appreciated. G. Herbert Mitchell, soloist and monologist, took well with the audience. The others on the bill are: Mr. and Mrs. Jack McGreevy, Tony Wilson and Mlle. Heloise, and the Amoros Sisters.

The Crystal has changed management, and is now being run by Thomas Saxe, who controls several of the leading moving picture theatres in Milwaukee. The bill this week is composed of the almost human elephant, "Little Hip;" Ina Claire, Meinot-Lanole Trio, Persoal and Holiday, and John Buckley.

Sam T. Jack's Own co., with Battling Nelson, was at the New Star 26-1.

Rose Hill's English Folly co. was at the Gayety 26-1.

BALTIMORE.

The Keith bill at the Maryland is made up of Stuart Barnes, Henri French, Albert Whalen, Josephine Joy, William H. Murphy and Blanch Nichols, Hastings and Wilson, and the Helm Children.

The Great Hastings Show is at the Gayety, where it will be followed by Robinson's Crusoe Girls.

The Cherry Blossoms hold the stage of the Monumental. Next week, The Ducklings.

Moving pictures and vaudeville are given at Blaney's, the Victoria, and the Wilson.

NEWARK.

"A Vaudeville Carnival" was given at the American Music Hall Dec. 27-1. Cliff Gordan, Atwell and Terry, Hardeen, Isabel Gompers, Breuck's Parisian Models, Mr. and Mrs. Arthur Forbes, Chocolate Drops, and Nelson and Nelson.

At Proctor's Theatre the usual holiday bill; Mr. and Mrs. Perkins Fisher, Harry Keene and Olive Briscoe, The Horse Dealer, the Musical Fredericks, Lillian Ashley, and Marshall P. Wilder.

ST. LOUIS.

Pat White and the Gaiety Girls at the Standard, in Casey Among the Stars, furnished lively amusement.

The Gayety attracted with Al. Reeves and the Beauty Show in The Merry-Go-Round. Music and songs were catchy.

The Columbia's big act was At the Country Club, an act full of fun and ginger, starring Ben Mulvey. Catherine Hayes and Sabel Johnson, big women, had a good act. Joe Carroll, dancer; Wheelock and Hay, cyclists; Emily Erickson Greene and two in a Swedish playlet, and the Olivetti Troubadours were the others.

The Grand starred justly Eddie Leonard and co. A Texas Wooing act by Leora Spellmeyer; the Lebalis, jugglers; Cora Simpson, excellent impersonator of celebrities; the Racketts, comedians, and the Ferrells, cyclists, furnished a good bill.

LOS ANGELES.

A decidedly clever bill was presented at the Orpheum Dec. 20-26, with Ben Welch easily in the lead of the newcomers. Mr. Welch's Hebrew and Italian character studies, while not new, are always heartily accepted. Vittoria and Giorgetta splendidly entertained as European equilibrists. Edwin Stevens and co. have a capital bit of comedy called Guardy, in which they won many a hand. Milt Wood is a good dancer and his use of a chair makes a novel turn. Howard's Comedy Canines fixed up as Shetland ponies do some very wonderful turns and greatly pleased the little folks and some of the older ones. The De Haven Sextette, with Sidney E. Gibson, rendered many tuneful numbers, which met with instant approval. The Devil and Tom Walker is another good number on the bill, as also is Katchen Loisset, the chanteuse. The Road Show is now in San Francisco and we are patiently awaiting its arrival here.

NEW ORLEANS.

The American Music Hall presented the following bill to good audiences Dec. 26-1: J. W. Winton, ventriloquist; Charles Sweet, musical burglar; Arthur Waters and Grace Tyson, songs and imitations; Wilton Brothers, acrobats; Clarence Sisters, character work; Fred Niblo, monologist; Tyler and Burton, roller skaters, and the Americscope in a couple of story pictures.

At the St. Charles Orpheum the policy of the house has been changed to the extent of beginning the new bill weekly at the Monday matinee instead of Monday night as heretofore, which means an additional matinee. For week 27-2 the features were Luciano Lucca, vocalist; Cunningham and Marion, acrobats; T. Roy Barnes and Bessie Crawford in a sketch entitled The Fakir and the Prima Donna; the Sisters Klog, aerial gymnasts; the Bathing Girls, in their second week; John Hyams and Lelia McIntyre, comedians; Maurice Freeman in a sketch, assisted by Robert Lee, Sue Manning, and Nadine Winston, and the kinodrome. Professor Tosso's orchestra is a feature in itself.

KANSAS CITY.

The usual entertaining bill at the Orpheum Dec. 26-1 drew large crowds nightly and was accorded an enthusiastic reception. Bert Leslie and co. in the sketch Hogan in Society were a perfect scream from start to finish, and were unanimously elected to the headline honors which they were already given on the programme. Leslie had a new "bunch" of slang that caught on at once with the crowds. Others of the bill included Howard and Howard, the Six Glinserettis, Patrice, Big City Quartette, the Hopkins Sisters, and Paul Kleist, all of whom shared in the applause.

At the Hippodrome Blanche Bishop headed a pleasing vaudeville bill that found much favor. Miss Bishop's turn, consisting of songs and comedy, was a big hit, while other acts by Edwards, the trapeze artist; Knight and Seaton in song and dance, and Harry Rich in his wonderful aerial "stunts" all came in for applause.

PROVIDENCE.

Billy Van, ably assisted by the Beaumont Sisters, scored his usual success and headed an exceptionally fine bill at Keith's Dec. 27-1. Amy Ricard and Lester Lonergan followed with a clever little playlet, An Idyl of Ireland, which abounds in bright dialogue and tuneful music. Howard and North, always favorites, presented two sketches during the week in Those Were the Happy Days the first three days and Back in Wellington the latter. Charles B. Lawlor and Daughters repeated their success of last season, and Hermany's Airship Animals form a novel act which includes a number of remarkably clever tricks. The Four Blanos contributed an eccentric tumbling act entitled In Africa, and others included Frank Morrell, Dale and Boyle, and the Bennett Trio.

Six high-class acts again comprised the bill at Bullock's Temple. Bell and Richards led off with something new in comedy instrumentalists; Mason and Lee, equilibrists; Barbard and Hill, comedians; Sousa and Sloan, burlesque magic sketch; Jimmy Logus, comedy juggler, and Nina Lester, acrobatic dancer.

The Scenic offered another good bill in Williams and Rose with a sketch, A Night at the Club; Edwin George, acrobatic stunts; Holmes and McKay, comedians and singers; Master Edward Healy, and the motion pictures.

OMAHA.

The local press said we had the best bill of the season at the Creighton Orpheum Dec. 26-1, and your correspondent is inclined to agree with it. Certainly every one is enjoying the programme, for the house is packed twice daily. Valerie Berzere, in The Sultan's Favorite, was the headliner, and was as usual making a profound impression. The wonderful violin solo of Violet King and the musical offerings of the Tuscany Troubadours were also well received. Others on the programme were: The Cowboy and Girl, Charlene and Charlene, Stelling and Revell. Programme for week of 2 is: The Six Glinserettis, Ballerini's Canine Tumblers, Witts' Melody Lane Girls, Kelly and Kent, John Well.

SPOKANE.

Julius Steger, assisted by Alfred Hollingsworth, Maud Earl and John Romono, headed a strong bill at the Orpheum Theatre with the musical-dramatic playlet, The Fifth Commandment, which scored. Others: The Great Willy Pantzer co., Clermont's Burlesque Circus, Irene Romaine, Kramer and Ross, Toki, Doherty Sisters, and the pictures. Biz business.

Racy Kilmer, Maude Taylor and Burt Wilson, a local trio, scored in their offering, The Best in Music, the week of Dec. 19 at Pantages'. The act is well dressed and the selections are of wide variety. Others: The Jones-Williams co., Clotilde and Montrose, Millis and Flynn, Elliott and West, M. F. Petroff, and the pictures. Big business.

La Mirette, assisted by Senor Josep Gerardo, presented her dances to large audiences at the Washington and scored. Others: The Four Melanis, Billy J. Coleman, Sally Stembler, Paulinette and Piquo, George B. Reno and co. and the pictures.

Mantell's Mystic Maids, Oliver, Rowfry and Oliver, the Greenleafs, Mabel H. E. Paulson, and the pictures were seen at the Empire to capacity.

JERSEY CITY.

The Follies of the Day co. played a return engagement at the Bon Ton Dec. 23-25, to good patronage. All the favorites were well received. The Broadway Gayety Girls came 27-29, to large business, with only a fair show. The olio is the best part of the bill. The Five Browns do a clever musical act. The Kentucky Belles (return) 30-1. Casey Corner Girls 3-5. Miner's Americans 6-8.

The season at the Hudson Theatre (Union Hill) is fine so far, and the management presents bills that hit the taste of a peculiar clientele. The offering 27-1 consisted of Taylor Granville and co., Woods and Woods Trio, Max Witt's Four Roses, Fitzgibbon-McCoy Trio, Fred and Adele Astaire, Wallace Garvin, and Sam Dody.

Manager Peebles, of the Hudson Theatre, is having so much trouble with the gallery audience at his house that he threatens to close that portion of the theatre to do away with this annoyance to his other patrons.

Richard Wolf, stage manager of the Bon Ton Theatre, returned from Nashville, Tenn., 27. His train was snowbound for fifteen hours and the passengers were compelled to go to their berths to keep warm.

Harry Antrim and Tetta Peters are a hit with the Broadway Gayety Girls' co.

DETROIT.

Charles Lovenberg's Operatic Festival easily won stellar honors at the Temple Theatre Dec. 27-2. The ensemble singing was above reproach and a credit to the vaudeville stage, and the solo numbers were above the average. Louise Meyers, Mildred Warren and Bert R. Lyon offered a dancing and musical number, aptly entitled A Little of Everything. Leo Donnelly, a new monologist in these parts, was heartily applauded. Pat Rooney and Marion Bent danced themselves into the good graces of large audiences. Adelaide Hermann, the Rossow Midgets, May Elinore and Irene Jermon, and Palfrey and Barton completed the week's bill.

SPRINGFIELD, MASS.

Poli's Dec. 27-1 had a winning bill, with the travesty, High Life in Jail, Howard Truesdell and co. in A Corner in Hair and Selma Brats, the Girl Juggler, as chief attractions. Other features were Lee, Hawkins, Wilson Brothers, Ila Grannon and Wentworth, Vesta and Teddy.

Manager Breen entertained the newsboys of the city Christmas Eve.

LOUISVILLE.

The Big Review co., enlisting the support of some thirty-five people, including Nellie Florede, Frankie Heath, Harry Lee Van, Williams Watkins, James E. Mikles, Lillian Bell, and Helen Bellue, drew large audiences to the Buckingham Dec. 26-1. Miss New York, Jr., 2-8.

At the Gayety Louis Robie's Knickerbockers was the drawing card. An amusing skit called The Girls of Rottenburg, introducing the full strength of the co., proved entertaining. In the co. doing good work were Clyde Darrow, Florence Virginia, Lucy Harris, Lillian Raymond, Mark Adams, Mark Wooley, James Howland, and Harry Prince. All of the olio features are new and bright, and the specialty artists include Bown, Lina and Moll and the California Trio. Business excellent.

At the Mary Anderson a splendid bill was offered for holiday week, including the following: Curzon Sisters, Butler and Bassett, J. Rubens, Faust Brothers, Walter C. Kelly, Griff, Harry Richards and co., and Herbert and Willing. Business good.

MONTREAL.

At Bennett's Dec. 27-2 Paul Durand's trio of strolling singers rendered operatic selections in a novel and taking manner. Herbert Brenon, Helen Downing and Raymond Clure were amusing in The Intruder. Gus Edwards' Boys and Girls did their usual type of sketch. The Acrobatic Furst and Charles Leonard Fletcher in impersonations were both good items.

The Avenue Girls at the Royal gave the average burlesque show and olio. The burlesques deal with discovery of the North Pole.

INDIANAPOLIS.

The largest Monday afternoon audience of the season applauded with evident enjoyment each act of a good bill at the Grand Dec. 27-1. Gus Edwards' Night Birds, with Nellie Brewster and a chorus of six young men and six young women, was one of the best musical acts seen here this season. The Avon Comedy Four made one of the hits of the bill. Edwin Holt and co. of three in The Mayor and the Manicure was a popular act of headline caliber. Emma Francis and Arabs opened the bill with a novel dancing act that went well. Maxim's Models offered artistic posings of famous paintings that were heartily applauded. Bersac's Circus provided much amusement for both young and old. Surasali and Razall were fair, and Alf Grant, who told stories and sang, pleased.

A good and entertaining bill at the Colonial was headed by Juliet. Fassio Trio, European equilibrists, offered one of the best acts of its kind ever seen here and received deserved recognition as such. Paul Nicholson and Miss Norton presented Ella's All Right. Lamb's Manikins pleased, as did McDowall and Huntington in character songs. Both have pleasing voices. Carroll and Cooke, singing comedians, scored. Nellie Wallace, eccentric comedienne, was fairly amusing. Four Magnanis, the Musical Barbers, failed to arrive for the opening performance on Monday.

Empire: Miss New York, Jr., 27-1. Pat White and his Gaiety Girls 3-8.

At the Gayety were Arodie and co., Chapman Sisters and Pick, Ching Ling Foo, Defur and Estes, and a return engagement of Blanche Mead and her dog Sparkie as an extra attraction.

Actors and actresses who appeared on the bill at the Grand last week were entertained with a Christmas dinner and a tree at the Plaza Hotel 24 by A. K. Shilling, of the La Petite Review act, who also acted as toastmaster. A number of presents were exchanged and toasts were given by Farrell Brothers, Annette Kellerman, Olivetti Troubadours, and Matthews and Ashley.

Several hundred of the "Star" newsboys occupied seats in the gallery at the Colonial night 23 as guests of Manager Cecil Owen. Four hundred Indianapolis "News" newsboys enjoyed the hospitality of Manager Owen night 24. In addition to the regular bill a concert given by the Indianapolis "News" Newsboys' Band preceded the regular performance, making one of the hits of the evening.

Mattie Choate, who as the manicure so ably assists Edwin Holt in the Ade sketch, The Mayor and the Manicure, was a great favorite of the Forepaugh Stock co. here last season. At every performance Miss Choate's entrance was the signal for the heartiest applause from her many admirers here.

PORTLAND, ORE.

The headline act on the bill at the Orpheum Dec. 20-25 was that of Franklyn Underwood and Frances Slosson in Dobbs' Dilemma. Other acts on the bill were those of the Basque Grand Opera Quartette, Zaurettos, Donovan and Arnold, Belle Davis, Frank Tinney, Fox and Foxie's Circus.

The act featured at the Grand 20-25 was that of Alber's Ten Polar bears. The rest of bill consisted of Yola Yberri, Hill and Sylviany, Three Keltons, Les Jundts, Fred Bauer.

The bill at Pantages' 20-25 consisted of Princess Irene and her seven African lions, the Four Dordeens, Mills and Moulton, Three Musical Millers, Gaines and Brown, and Leo White.

SAN FRANCISCO.

The programmes for the vaudeville houses 19-26 are as follows:

The Orpheum: La Titcomb, the singer on horseback; Melville and Higgins, singing and dancing comedians; Fay, Two Coleys and Fay, the minstrels; Carl Nobel, Scandinavian ventriloquist; Ida O'Day and co. in A Bit of Old Chelsea, Hyman Meyer, Harry Fox and Millership Sisters, and A Night in a Monkey Music Hall, presented by Maud Roches.

The National: Bohemian Sextette, Myrtle Byrne and co., Nat Nazarro and co., Leon Rogee, Johnnie Hoey and Jeanette Mozar, Gertie Everett, Lewis and Lee.

The Pantages' Central: Featuring Herbert's cats and dogs; Coyne and Tinlon, hand balancers; Detorelli and Gilsendo, eccentric musical clowns; Eddie Redway and Gertrude Lawrence in Texas and Rhode Island; Keene and Adams, English society entertainers, and John R. Waters, monologist.

The American: Ed Gallagher and co., offering his gorgeous scenic travesty, The Battle of Bay Rum; Harry Thomson, "His Honor, the Mayor of Vaudeville"; Rosedale Four; Bell and Caron, acrobats; Edith Mote, prima donna; Two Shetland Sisters; Hill and Hill.

The Wigwam: Harry Lyton and his Ten Jungle Maids, Josephine Gassman and her pickaninnies, Rusticana Trio, Von Mitzel and Maynard, Inza and Loretta, acrobats; Max Dufrek, musical contortionist.

The Victory opened again 18 as a 10 and 20 cent house with Kelly and Violette as the loadstone.

DENVER.

The vaudeville houses all enjoyed big business Christmas week. The bills for Dec. 26-1 include:

Majestic: Will Rossiter's Bunch of Kids, Howard Missimer, Edith Haney, Barney Williams, McLallan and Carson.

Orpheum: Charles the First, Minnie Seligman and William Bramwell, Lee White, Hal Godfrey, Caicedo.

Pantages': Captain Stonewall's sea lion, Glenn Burt, W. S. Harvey, Jarvis, Mann and Jurenda, Swift and Cassy.

Harry Lauder and his co., which includes Julian Eltinge, will give two performances at the Curtis Theatre 3. The entire house was sold out for both performances within a few hours after the seats went on sale.

TOLEDO.

The bill at the Areade Dec. 26-1 presented Phyllis Lee and her Gleeful Graduates in Commencement Days. Others on the bill were Avolion Troupe, Manly and Sterling, Odell and Gilmore, Mons. Hart, and Leslie Bettis.

At the Empire Theatre The Merry Whirl played 26-1.

MOBILE, ALA.—Lyric (Gaston Neubrik, mgr.): Dec. 27-1: Mabel Bardine, Nonnette, Mankin, Three Mascagnos, Fred Morton; well balanced bill, to fair business.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): Dec. 20-25: Alburtus and Altus, Charlie Williams, Melbourne McDowell and Virginia Drew Trescott, Dagmar Dunlap, Roberts, Hayes and Roberts, the Zeraldas; very good bill and business.

FORT SMITH, ARK.—Lyric (W. B. Russell, mgr.): Dec. 20-22: Mitchell and Willard, Anna Beckman, Bonner and Meredith, 23-25: Laurie and Aleen, Anna Beckman, Powers and Pauline, Martinez and Jefferson; good attractions, to fair business.

TEXARKANA, ARK.—Gem (O. H. Budd, mgr.): Dec. 19-25: Wenrick Waldron, Maiony, Mathews and Mathews; satisfaction, to medium business.——Brown's (G. D. Brown, mgr.): 19-25: Froso Trio, Bebont Duo; delighted big business.

LITTLE ROCK, ARK.—Majestic (Saul S. Harris, mgr.): Dec. 20-24: Bernice Howard and co., Eva Mudge, William Howley and Allie Leslie, Musical Brandons, Irene Lee and her Kandy Kids, L. T. Johnson, and Bush and Peyser pleased large business. 3-8: Melbourne McDowell and Virginia Drew Trescott, Harry Jolson, Roberts, Hayes and Roberts, Zeraldas, Alburtus and Altus, Charley Williams, and Dagmar Dunlap.

LAJUNTA, COLO.—Theatre (S. Dunkin, lessee and mgr.): Dec. 23-25: George Lauder; fine.

STAMFORD, CONN.—Lyceum (A. Geronimo, mgr.): Dec. 27-29: Burrows, Travis and co., Benny Mullen and co., Romaine, and Gordon and Keyes to good business. 30-1: Juggling Barretts, Dan Dawson, Burt Earle Trio, Annette Hornbrook, and Jennie Day.——Alhambra (Beacon Amusement Co., mgrs.): 27-31: Hines and Remington, Major Smith and Lillie May, Chinese Johnny Williams and co., Billy Payne, and Ceretta Rosa to good business.

MERIDEN, CONN.—Poli's (A. E. Culver, res. mgr.): Dec. 27-1 (except 29): Good bill; London Palace Girls, assisted by James Clemmons, Mario Trio, Harry Breen, Howard Collinson Trio, Jeannette Klein, Standard Comedy Four, Barrows Lancaster co.; large business.

NEW HAVEN, CONN.—Grand (J. J. Hendricks, mgr.): Lois Fuller and the Muses was the New Year's offering. Usual holiday business and reception. Thomas E. Shea 3, 4 in character offerings. Dr. Jekyll and Mr. Hyde, Counsel for the Defence, and The Bells.——Poli's (F. J. Windisch, res. mgr.): Dec. 27-1: Robledillo, slack wire walker, the best ever here; Bowers, Walters and Crooker, exceptionally clever; the new Pianophiends, Sid Horner's Minstrels, Gordon and Pickens and co., Corinne Francis, and Burton's Dogs made up an entertaining bill.

NEW BRITAIN, CONN.—Russwin Lyceum (T. J. Lynch, mgr.): Poli's vaudeville Dec. 29, matinee and night, to phenomenal business; bill included Mario Trio, Jeannette Klein, Barrows-Lancaster co., Standard Four, the Eight Palace Girls, Harry Breen, Howard-Cullinson co., and pictures.——Keeney's (F. A. Keeney, mgr.): 27-1: The Hathaways, McNeil Sisters, Petro Basalari, Joe Deming, Della and Templeton, Jules De Vere; satisfactory returns.——Scenic (Haliaby and Co., mgrs.): Vaudeville and songs 27-1 to well filled houses.——Ardei: Closed 27-1; will open under new management 1.

NEW LONDON, CONN.—Lyceum (Walter T. Murphy, mgr.): Dec. 29-1: Ye Old Home Choir, Three Charbino Brothers, Yackney and Bunnell, John Ruckle, to capacity.——Orpheum (Bullock and Davis, mgrs.): 27-30: Zeb-Zarrow Trio, Lawrence and Brown; excellent bill, to good business.——Empire (Moran Brothers, mgrs.): 27-1: Goff and Leroy, Lew Harris, to good houses.——Item: Warren Corey, recently in advance of the Taylor Stock co., returned to his home 24.

WATERBURY, CONN. — Jacques (V. Whitaker, mgr.): Dec. 27-1: Kellinos Troupe of Acrobats, Victoria Four, Gillihan and Murray, Tom Barry and co., Stanley and Morris, Tom and Elida Almond, the Two Wheelers; pleasing entertainment, to large audiences.

WILLIMANTIC, CONN.—Loomer Opera House (John H. Gray, mgr.): Dec. 24, 25: A Night in Mystic Land, May Eater, Arthur MacDugal, Lily Cooney, Burns and Burns, Marie Merril, Burns Sisters, C. Jack Harrington, the Great Johnson; pleasing bill; good patronage.

NORWICH, CONN.—Broadway (Ira W. Jackson, mgr.): The new policy of vaudeville at this house was inaugurated Christmas day by a programme under the direction of Sheedy, the well known vaudeville manager, consisting of Ye Old Home Choir, Three Charbino Brothers (Norwich boys), Yackley and Bunnel, Gladys Van, with the usual motion pictures. Admission to all parts of the house 10 cents. Business very good.——Auditorium (Harry Shannon, mgr.): A good bill was offered 27-1, including Parsons and Stewart, Elverten-Auken Brothers, Musical Irving, Morelle Sisters; good sized houses.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; W. H. Slack, res. mgr.): An unusually good bill (even for Poli's) was "on" for Dec. 27-1. Mina Minar in the pantomime, Puns by Night, introduces an Apache dance resembling that in Queen of the Moulin Rouge. The gem of the bill, however, was Nelson and Otto's dainty piano and song act. Granville and Rogers, Motoring, Two Pucks, Zara Carmen Trio, and Tops, Topsy and Tops were the other acts—all of them entirely acceptable.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Dec. 27-1: Frederick Hawley and co., Amy Butler, Will Rogers, The Eagle and the Girl, Geiger and Walters, Heim Children, the Longworths, Kreatore.——Grand (L. B. Cool, mgr.): 27-29: Roberti's animals, Harrison West Trio, Howard and Linder, James Coveney, Laypo and Benjamin.

PENSACOLA, FLA.—Orpheum: Dec. 28-1: Tendebon, the Indian Roman Ring Artist; Barlow and Franklin, Mascotte, the human horse.——New Theatre: 28-1: Minor and Vincent, Golden and Gray, Dixie Warfield.

DECATUR, ILL.—Bijou (A. Sigfried, mgr.): Largest business in its history; bill one of the finest ever booked. Dec. 20-22: Bison City Comedy Four, Don and Thompson, Richards and Grover, Goodwin and Ross, Callie Carter. 23-25: Dixon Brothers, Two Racketts, Hickey Triplets, Zena Kief, Lauret and Armstrong.

JOLIET, ILL.—Grand (J. H. Le Voy, mgr.): Dec. 20-26: Four Great Americans, Three Kellys, Charles Banks, Max Stevens, Six Mascots, Gibney and Earle, E. J. Stevens, Rue Arto; good bill.

AURORA, ILL.—Star (Frank Thielen, mgr.): Dec. 20-22: Gibney and Earle, Winnie Crawford, Wahlund-Telka co. 23-26: Three Kelleys, Max Stevens, Prentice Troup; splendid bill, to capacity.

TAYLORVILLE, ILL.—New Grand (Fred A. Rahmeyer, mgr.): Dec. 16-18: Murry and Murry; excellent, to good business. 20-22: Rowe and Bose; fair bill and houses. 23, 24: Van and Kinney; splendid, to good houses. 25: Rose Sisters; excellent bill, to capacity house.

PEORIA, ILL.—Main Street (E. C. Burroughs, mgr.): Dec. 27-2: Captain Treat's Trained Seals, Three Hickey Brothers, The Devil, the Servant and the Man, the Blossom Twins, Fanny Rice, Morrissey and Rich, Lee Barth; solid business; strong bill. 3-9: Genaro's Gondolier Band, American Newsboys' Quartette, Eckert and Berg, Crane-Finlay co., Gorman and West, Bessie Browning.

QUINCY, ILL.—Bijou (W. N. McConnell, mgr.): Dec. 20-27: Maxim's Models, Becker and Mack, Victor Faust, Grace Orma, J. V. Mitchell; pleased good business. 27-3: Tom Heffron, Grace Robinson, George Paul and co., Dixon Brothers.

ELGIN, ILL.—Star (Charles Prickett, res. mgr.): Dec. 27-1: Five Gaffney Girls, Duder's Trained Animals, Petrie and Budd, W. J. Mack, Kelfer and O. M. Blanchard and co.; excellent bill; fine business.——Lyric (C. T. Smith, mgr.): 27-1: William E. Morris, Charles La Belle, and Charles Williams; fine business.

BLOOMINGTON, ILL.—Castle (G. W. Martin, mgr.): One of the strongest bills ever presented in the local house delighted capacity Dec. 27-1. Acts: The Monets Five, Great American Four, Mae Leondore and Her Gladiators, Marie Quill and Bobby Boyd, Gladys Sears, Redwood and Gordon.

MUNCIE, IND.—Star (C. R. Andrews, mgr.): Dec. 27-1: Bentfrow and Jansen, Arthur Deming, Lohse and Sterling, H. Bennington.

FORT WAYNE, IND.—Temple of Vaudeville (Frank E. Stouder, mgr.): Dec. 27-2: Opened with an excellent bill to a packed house. Mlle. Fregolia, Byers and Hermann, Gilroy, Haines and Montgomery, Sulley and Hussey, Three Weston Sisters, Smith and Brown, Hollis and Valosa.——Lyric (Fred H. Hartman, mgr.): 27-2: Good bill includes Meehan's Comedy Acrobats and leaping dogs, Rose and Severns, Jack Atkins.

TERRE HAUTE, IND.—Varieties (Jack Hoeffler, mgr.): Dec. 27-3: Gorman and West, Three Steiners, Jimmy Leonard, Foy and Clark; good business; bill fine.——Lyric (Jack Hoeffler, mgr.): 27-3: Lowell and Esther Drew, De Mora and Gracetta, Ed Gillespie and co., Newsboys' Quartette, Faulkner Brothers, Leonard and McClusky; business fine; bill good.

EVANSVILLE, IND.—New Grand (Fred Wastyer, mgr.): Dec. 26-1: Hymack, Watson's Farmyard Circus, the Shields, World and Kingston, Marshall Montgomery, Goldsmith and Hoppe, Kroneman Brothers.——New Majestic (Edward Raymond, mgr.): 26-1: Tora Troupe, Lewitt, Ashmore co., Charles Bradley, the Hardlickas, Rogers and St. Clair.——Item: The theatre opened Christmas to capacity and bids fair to become popular at the prices of 10, 15, 20 and 25 cents; boxes 30 cents.

LOGANSPORT, IND.—Broadway (E. D. Sipe, mgr.): Dec. 27-1: Wellington Brothers, Winnie Crawford, Jerry, the Booby Boy, Doomsday, Miss Keifner; good houses.

FT. DODGE, IA.—Empire (Leo Burnstine, mgr.): Dec. 23-25: Herr, the Hypnotist, to immense business. 27-29: Lavine and Inman, Young Sandow.——Magic (J. Jolly Jones, mgr.): 23-25: Morris and Sherwood; capacity houses. 27-29: Free Setters Quartette, Jones and Pickett, Murry Drury.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Dec. 19-25: Fannie Rice, Melrose and Kennedy, Four Muellers, Lolo and Arthur Borella; full houses. 27-1: Mr. and Mrs. Edwin Connelly, Lydell and Butterworth, Margo's Manikin Actors, the Gilissandos, Johnson, Marvelle and Mike.——Princess (William L. Bradley, mgr.): 27-1: Tetsuwari Japanese Troupe, Dawson and Booth.

MASON CITY, IA.—Bijou (Arthur and Heffner, mgrs.): Dec. 27-1: The Three Heinckr Brothers; good business.

WICHITA, KAN.—Princess (L. M. Miller, mgr.): Dec. 27-1: Berry and Berry, Charles Weber, Alferetta, Terry Elmer and co., Lavigne and Jame, Karl Hummel; good bill; big business.

LEXINGTON, KY.—Hippodrome (L. H. Ramsey, mgr.): The usual good business Dec. 27-1; strong bill, including Makiro and Chinese c., Van Hoff, Cole and Coleman, Arch City Trio.

OWENSBORO, KY.—People's (J. C. Rogers, mgr.): This cosy little house opened its doors for the first time to the public to an audience that completely filled the theatre Dec. 28. A good performance was given. Manager Rogers returned from Indianapolis last week, having purchased the furniture for the new house in that city.——Orpheum (B. C. Nunn, mgr.): 27-1: Business was excellent, with the Ashner Sisters, James O'Neal, Dan Emerson, Ed Swiss, Ed Lowry and Dottie Dull, and Harry Mick.

AUGUSTA, ME.—Augusta Opera House (Thomas H. Cuddy, mgr.): Dec. 27, 28: Jere McAuliff, Lovey and Nice 30-1: Imported Musical Trio and Dennie Mullen and co.——Theatre Comique (Henry L. Morrill, mgr.): 27-29: Kennedy and Vincent. 30-1: Rube Dickinson.

BANGOR, ME.—Gaiety (Stephen Bogrett, mgr.): Dec. 20-25: Paul Stevens, Rastus Brown, Ed Jordan and co., Nice and Lovey, Alice Patten, Misco Pantomime co. 27-1: Elmer and De Wilt, Swan and O'Day, Dubois and co., Moss and Stoll, Gartell Brothers. 2-8: Gregg's Circle of Death, Dennis Mullin and co., Horton and La Triska, Lorenzo and La Due, Leroy.——Ackers' (Ackers and Blood, mgrs.): 20-25: Ascott and Eddy, Fred and Edna Durand, Mead and Trow, Florence Dean, Rube Dickinson. 27-1: Sig. Maximo, Meyer and Tomsell, Musical Buskirk and co., Hensel and Welsh.——Gem (R. W. Spear, mgr.): 20-22: Raymond and Elliots, Lowe and Lowe, John Martin, Three Risleys. 23-25: Alen and Lee, the Bartelmes, Clifford and Dixon, Sam Stern. 27-29: Seven Russells, Morris Ritter, Two Trents, James Bretton. 30-1: Seven Russells, Demonie and Belle, Jordan, Riley and Fleming.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): Dec. 20-25: Good bill; usual big business, with Joe Welch, Cordua and Maud, Beansh and Miller, Edward de Corsia and co., Fernandes May Duo, Carl McCullogh, Ralph Johnstone. 27-1: McMahon and Chappelle, Yule and Simpson, Sharpe and Montgomery, Mlle. Olive co., Harding, Mr. and Mrs. Clarke, Three Richirdinis.——Bijou: 20-25: Usual vaudeville attractions; big houses twice daily.

HAVERHILL, MASS.—Orpheum (L. A. Mayer, mgr.): Dec. 23-25: Rienheim and Hehr, Harrod, Delmain and co., Jules Herron; fine business. 27-29: Carly, Veaux and co., Knox Brothers and Helene, Joe Hardman; excellent bill to S. R. O. Johnson-Ketchell fight pictures at extra performances 27-29.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, booking mgrs.; George S. Wiley res. mgr.): The bill Dec. 27-1 featured Maud Hall Macey and J. Frank Burke in A Timely Awakening. This was Mr. Burke's first appearance in vaudeville this season and he received a most cordial greeting from his many friends in town. Gregoire and Elmina, Jack Boyce, the De Payce Brothers, Walter Hawley and Natalie Olcott, Misses Hanlon and Miller, Sol Harp's Miniature Minstrels Mimics; to large attendance.——Bijou (L. M. Boas, mgr.): 27-1: The Bruces, Hawley and Mills, Mr. and Mrs. Henry Ferguson, Danny Simmons, John J. Black and co., Claude and Marion Cleveland; to large attendance.——Premier (L. M. Boas, mgr.): 27-1: Premier Stock co., Sadie Holf, Sam Barton, Roberts and Allen; to good attendance.

LAWRENCE, MASS.—Colonial (J. Fred Lees, mgr.): Dec. 20-25: Lottie Williams and co., Quigley Brothers, Pope and Uno, Dale and Boyle, Morrissey and Grant, Kane and Kantor, and Mario Trio; fair business. 27-1: Odiva, Village Choir, Musical Maclarens, Tenbrooke and Henry, Frank Wilson, Alva McGill, and Mr. and Mrs. McCann; good bill and business.

LOWELL, MASS.—Hathaway (John I. Shannon, mgr.): Dec. 29-1: Royal Hawaiian Septette, Minnie St. Clair, Harvey De Vora Trio, Van Harding, Brown and Ayer, Lew Welch and co., Hilda Thomas, and Lou Hall; good bill; large houses.——Academy (P. J. McNamara, mgr.): 27-1: Travelettes, Jack and Clara Rood, Joe Hardman; good houses.

NORTHAMPTON, MASS.—Cook's (W. B. Cook, mgr.): Dec. 27-1: Allison Sisters, Asard Brothers, Allie Vivian, Beatrice Drew, Carlyle, Veaux and Marston, George Banks.

WORCESTER, MASS.—Poli's (J. C.

AGENTS AND PRODUCERS

BENTHAM, M. S.	Long Acre Bldg., N. Y
GRAY, THOS. J.	Long Acre Bldg., N. Y
GORDON & SOLOMON	Suite 403-5, Gaiety Theatre, B'way and 46th St.
HART, JOSEPH	New York Theatre Building, New York
KELLER, EDW. S.	Long Acre Bldg., N. Y
LASKY, JESSE L.	Hudson Theatre, New York
LOVENBERG, CHAS.	Keith's Theatre, Providence, R. I.
Mutual Vaudeville & Amuse. Co.	Room 434 Long Acre Bldg.
MASAUD, WM.,	Room 308 Long Acre Bldg., New York.
MASON, JACK (Producer)	Hotel Flanders, N. Y
NAGELY & BENNETT	Box 13, Times Square Station, New York
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UNA CLAYTON
Orpheum, San Francisco, Jan. 10-22.

BERNYCE CHILDS
VAUDEVILLE Address MIRROR

HILARION **GEBALLOS** ROSALIA
PHANTASTIC PHANTOMS
In Vaudeville

MILDRED LOWELL
This week—Poli's, New Haven, Conn.

Criddle, res. mgr.): Heading an excellent bill at Poli's Dec. 27-1 was Jesse L. Lasky's production, The Twentieth Century; principals, Edward Wilson and Monti Brooke. Others on the bill were Winfield Douglass and the Morosco Sisters, Pope and Uno, Al. F. Hawthorne and Frank A. Burt in He Wanted to Be a Soldier; Dean and Price, presenting A Pleasant Mistake; Lyons and Gosco, and Spiessell Brothers and co.; excellent business all week.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Dec. 27-2: Myrtle Victorine, Two Rolars, Dave Lubin and co., Dixon and Hearn, Arghie Onri Trio; bill very fine; big business.

KALAMAZOO, MICH.—Majestic (H. W. Crull, mgr.): Dec. 27-1: Horoman, Eddie Murphy, Frank Maltese and co., Chartres Sisters, Ethel Whiteside and "picks."

BATTLE CREEK, MICH.—New Bijou (W. S. Butterfield, mgr.): Dec. 27-1: Blumm, Bomm, Brrr, Dunn-Francis co., World's Comedy Four, Farnum Comedy Acrobats; fair bill; medium houses.

WINONA, MINN.—Princess (Roesner and Mott, mgrs.): Dec. 27-1: Louise Galti, Jim A. Rutherford co.

ALBERT LEA, MINN.—Bijou (Pramer and Babbitt, mgrs.): Moving pictures and vaudeville Dec. 20-25; good houses; pleased.—Item: The K. of P. Lodge gave three free performances to the city school children on Christmas afternoon at the Bijou. The show consisted of moving pictures and specialties by local people.

MERIDIAN, MISS.—Gem (Mr. and Mrs. John Woodford, mgrs.): Dec. 23-25: James and Wilson, Blair and Yant; made hits; business large.

BILOXI, MISS.—Dukate's (Fred Abbiey, mgr.): Dec. 20, 21: The Two Barilos. 22, 23: Tony Martin and Lottie La Clair. 24-31: McNally and Stewart; S. R. O.

ST. JOSEPH, MO.—Pantages' (Harry Beaumont, mgr.): Dec. 26-1: Bella Italia Troupe, Seymour's Happy Family of trained dogs, Dayne and King, Buuchu and Alger, Frank Groh, Consul, Jr.; pleased capacity houses.

BUTTE, MONT.—Majestic (W. J. Swarts, mgr.): Dec. 20-25: Lora, the Human Bird, Matthews and Bannon, Bernard and Orth, Winifred Stewart, Herbert. 27-1: De Velda and Zelda, James R. Rueberford and co., Elsie Harvey and Boys, Montrose Troupe, Browning and Lavan, Hickman Brothers and co.—Empire (W. G. Lingerman, mgr.): 20-26: The Great Dantes, Eddie Reeves, Goodhue and Burgess, Freida and Sid. Giroux.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): An excellent bill Dec. 20-25, including Howard and Howard, Stelling and Revelle, Laura Buckley, George Auger and co., Faye, Miller and Weston, Paul Kleist, and Florence Stelling; good houses.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): A bill of excellence Dec. 20-25, in which honors were evenly divided among the following entertainers: Tanna, the Odd Oriental; Louise Morreselle, Patterson and Titus, Harry Batchelor, Phil Bennett, Tydeman and Dooley, Charles Hargreaves; capacity. — Majestic (Carl Schwars, prop. and mgr.): 20-25: Offered George Carvin, musical rube. 20, 21: Edith May. 22: Andy Johns, ventriloquist. 23, 24: Josephine Pierce. The Two Blossoms, with the Trixie Quartette and Comedy Four, a decided hit 25, matinee and night; good business throughout week.

TRENTON, N. J.—Trent (Montgomery Moses, mgr.): Dec. 27-1: Very pleasing bill; large business. Ringling, equilibrist; Maisie Lee and the Dancing Dandies, Frank Gardner and Lottie Vincent, Barry and Wolford, Wormwood's dogs and monkeys, Temple Quartette, Billy Burke's Foolish Factory.—State Street (Herman Wahn, mgr.): 27-1: Alfredo Rosal's elephants, the Siddonas, George Darrow, Wally Fitzgibbons, Kelly and Parks, Colonel Ned Seymour; business good.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): Dec. 27-1: Good bill, to big business. Edward's Animals, Alfred K. Hall, the Days, B. T. Barnett co. in The Fortunate Thief, Neil Farley.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): Dec. 27-1: Good attendance. Paul Sanders, Klein and Clifton, Venetian Trio, Jane Dara and co., Musical Coby, Maude Odell, Press Eldridge, Mairoff Troupe of Dancers; pleasing performance.

DOVER, N. H.—Clement (Howe and Foster, mgrs.): Dec. 20-25: Asard Brothers, Mettler, Blamphin and Hehr, Elmer Hagardorn, George Grey; good bill and business.—Lyric (Dolan and Paul, mgrs.): 20-25: Ashborn's Pony and Dog Circus, Rose Haskell, Reilly Kids, Harts and Wilson; usual attendance; pleased.—Orpheum (M. J. White, mgr.): 20-25: Edmonds and Carr, Jackye Smith, Farley and Dugan, Nellie Elliott, Silver and Sands; capacity; pleased.—Items: The Clement expects to close 1 for extensive alterations and improvements, which it is expected will take about a month; a new balcony is to be added and the stage enlarged.—Two Dover men, George D. Barrett and M. J. White, have acquired part ownership in the Orpheum Theatre and the house will hereafter be under the management of M. J. White.

BUFFALO, N. Y.—At Shea's Dec. 27-1: The Arthur Saxon Trio, Flo Irwin and co., Fly-by-Night Minstrels, Jack Wilson and co., Ray Cox, Phil Staats, Alpine Troupe.—Jardin de Paris Girls appeared at the Lafayette 27-1.—Dainty Duchess, with Eugene Jerge, at the Garden 27-1.

WATERTOWN, N. Y.—Antique (Gilmore Amusement Co., props.; E. Bruce Frasier, res. mgr.): Dec. 27-1: Walter Vernon, Tommy Hayes, the Three Wetsels; fine bill and business.—Wonderland (Karl E. Willes, mgr.): 27-1: Billy Scully, A. Bonebed Cummings; pleased fine business.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): Dec. 27-1: Nat M. Wills, Edwin Barbour and co., Lovenberg Trio, Augusta Glose, Katie Emmett and co., Eight Madcaps, Apsale's animals, Ray and Nice, to good business.—Crescent (John J. Breslin, mgr.): 27-1: Three Navarross, Haviland and Thornton, Kresko and Fox, Carl Randall, Little Alright co.; drew well.—Savoy (L. Desmond, mgr.): 27-1: Mr. and Mrs. Mason, Juniper and Carrington, Hague and Herbert, William Herbert, to satisfactory business.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Grant, lessee; Louis Schaefer, mgr.): Dec. 23-30: Ruth Curtis, the Corrys, Eddie Dwyer, Musical Pierces, Donnelly and Rotall, Malcom, Smith and Kelly, Frank Richardson, Cole and Kelly, Charles Stowe, the Scios; pleased holiday audiences.

KINGSTON, N. Y.—Bijou (G. M. Carr, mgr.): Dec. 27-29: Usher and Whitliff (Raseh Girl), West and Davis; pleasing, to S. R. O.—Star (H. H. McLean, mgr.): Vaudeville and pictures to S. R. O.

JAMESTOWN, N. Y.—Lyric: Dec. 27-1: Captain Lewis and an Indian girl, Will J. O'Hearn and Ellee Kearney and co., Atora Troupe of Japanese, Bond Morse; very good bill; good business.

HERKIMER, N. Y.—Grand (William Donque, mgr.): Dec. 27-1: Musical Sparks, Ali Libby, Helen Crosby and co., Lottie Fremont; big business.—Star (J. Conklin, mgr.): 27-1: The Bodreans, William Rowe, Glaser Brothers, Brandon and Taylor, Harris and Nelson; big business.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): Dec. 23, 24: Lotte, the Electric Wonder, Howe and Edwards. 27-29: Hamanalito, the Belmonts, Goodale and Craig; capacity business.—Orpheum (Charles P. Gilmore, mgr.): 23-25: Walter Vernon, Three Wetsels. 27-29: Miles and Marceley, Mackey and Rollins; good business.

CORTLAND, N. Y.—Cortland Theatre (L. M. Dillon, mgr.): Johnson-Ketchel fight pictures 23; to good business. 24-25: Fair business with the Dunmores and Tom and Anna Collins. The house policy now changed to straight pictures fore part of each week; latter part vaudeville and pictures.

ROCHESTER, N. Y.—Temple (J. H. Finn, mgr.): Dec. 27-1: Van Biene, Stuart Barnes, Bert Levy, Nellie V. Nichols, Mr. and Mrs. Jimmy Barry and co., Hugh Lloyd, Makerenko Troupe, Ryan and White. 3-8: The Futurity Winner. 10-15: Irene Franklin, Grigoletti's Aerial Ballet.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): Dec. 27-1: Brenck's Statues, De Dios' Animal Circus, Wangdoodle Comedy Four, La Maze Brothers, Johnny Small and his Sisters, Charles Losler; large and well pleased houses.—Rialto (F. W. McConnell, mgr.): 27-1: Wallace and Harris, Ida Green, Pauline Weston, Gertie Cameron, Mabel Knight, William Moran, and Max Bruno; good bill and business.—Family (C. F. Dunbar, mgr.): 27-1: Lester and Kellett, Shorty De Witt, Emery and Fay; good bill and business.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Princess Rajah topped the bill Dec. 27-1. Other entertaining acts were J. Frances Dooley, Hayward and Hayward, Dixie Serenaders, Barrett and Trenor, Brady and Mahoney, and Barnetti. Business up to full capacity.—Majestic (Emil Deiches, prop. and mgr.): Good vaudeville and motion pictures drew full houses 2.-1.

TROY, N. Y.—Proctor's Griswold (Guy Graves, mgr.): Dec. 27-1: Patchen Brothers, Davenport and Francis, the Clarks, Lewis and Harr, J. H. Holland co., Black Cloud and co., John Moyan co.; good satisfaction, to full houses.

GREENSBORO, N. C.—Bijou (W. H. Slater, mgr.): Dec. 27-1: Louise Kaye, the Lockwoods, Prince Zouturlay, Tom and Gertie Grimes; S. R. O.; pleased.

MANSFIELD, O.—Orpheum (C. C. Deardourff, mgr.): Dec. 27-1: Quigley and Adair, Carl Raynard, Nick and Lyda Russell, Gilmore, Lemeyer and Perry.

CAMBRIDGE, O.—Orpheum (Hammond Brothers, mgrs.): Dec. 27-1: Mozart Trio, Tommy Overholt, Deimo; business good.—Princess (Clark and Taylor, mgrs.): 27-1: Leonard and Fulton, Charles A. Bonney; business good.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; R. R. Russell, mgr.): Dec. 20,22: Arthur L. Guy Novelty Minstrels. 23-25: Fraser Trio, Darmody, Musical Ten Eycks, De Voe and Mack; business good.—Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): 20-22: Libby and Trayer, Raven Trio, Musical Kirk, Estella Elliott. 23-25: Edith Earl and co., Wayne G. Christy, Bondas and Booth, Blanch Aldrach; big business.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): Dec. 23-25: Gardner, West and Sunshine in sketch, Ada St. Alva. 26-28: Ames and Corbett, Lucille La Tour; drew well.—Item: Manager Ryan has changed from three distinct performances to two continuous performances.—Orpheum (Holden and Reifsnids, mgrs.): 27, 28: The Great Cameroni.

MARION, O.—Orpheum (Ed. C. Paul, mgr.): Dec. 20-22: Ollie Jackson, Charles Hughes, Jennings, Jewel and Barlow, Violette and Olds. 23-25: Wheeler Sisters, Billy Ray, Arthur Searls, Jules Held and co.; business good.

STEUBENVILLE, O.—National (W. G. Hartshorn, mgr.): Dec. 27-1: Lyall and Raeburn, Three Goy Sisters, Earl McClure, McCauley and Conwell, the Savoys and co., Darvie, Case and co., Marimba Band, Gardener, West and Sunshine; pleasing good business.—Palace (A. C. Irons, mgr.): 27-1: Cheyenne Charlie, Morton and Kahn, Two Irwins, King Mason, Musical Winters; excellent bill; business improving.

ZANESVILLE, O.—Orpheum (C. P. Hamilton, mgr.): Dec. 27-1: John Harvey, Helen Case, Alpha Quartette, McCauley and Connell, Oehlman Musical Trio, Reese and Alfrey, Bertha Kenney Miller; a record holiday week attendance.—Hippodrome (W. E. Deacon, mgr.): 27-1: Keifer and Klein, Musical Kirk, McCormick and Wallace; house packed daily.—Item: The Orpheum, Hippodrome, and Quimby, vaudeville houses, have inaugurated a new policy and will change bills twice weekly.

ELYRIA, O.—Theatre (H. A. Dykeman, mgr.): Dec. 23, 24: Happy Harry Hamilton and Louise Buckley, Johnny Bush Trio; attractions and business good. 28, 29: June Roberts and co., the Gee Jay Marionettes, Luce and Luce; bill should have received better patronage.—Electric (J. F. Durham, mgr.): 20-25: The Minnelli Brothers, musical comedy co., to fair business; fair entertainment. 27-29: La Vere and Ring; good business; fair.

MARIETTA, O.—Star (Albert Waite, mgr.): Dec. 20-22: Freedman's goats. 23-26: McDonald Brothers; fair, to good business.

SPRINGFIELD, O. — New Sun (Sun Amusement Co., mgrs.): Dec. 27-1: A Night with the Poets, Mary Ann Brown, Four Lubins, Mansfield Brothers, Charles Hughes and his Singing Girl; pleased very large attendance. 3-8: Mr. and Mrs. Dowling, Bert Sefton, Phylis Lee and her Five Graduates, Violet Olds, Don-Tin-Yaw.

CANTON, O.—Orpheum (Sun and Murray, lessees; Fred Hilton, gen. mgr.): Dec. 27-1: Eugene Miller Trio, Heidelberg Four, the Newmans, Happy Jack Gardner, Fred Lawrence and co.; pleased good business.

OTTAWA, ONT.—Bennett's (Gus S. Greening, mgr.): Dec. 27-2: Merrill and Otto, Sisters Meredith, Al. Carleton, Kelly and Wilder, J. C. Nugnet and co., Pederson Brothers, Lorine and Leonard; excellent business; very good bill.

BRANTFORD, ONT.—Apollo (E. Moule, mgr.): Dec. 27-1: Carl Francis, Roy and Manning, Julius Beadington, to fair business.

MILTON, PA.—Family (Mozart Circuit; E. Frymire, mgr.): Dec. 27-1: Tanner and Gilbert, Max Holdin, Fred Cole, Holmes and Holmes; pleased good houses.—Item: A split week programme has been introduced, starting 3.

ERIE, PA.—Colonial (C. R. Cummins, mgr.): Dec. 27-1: Six Gypsy Serenaders, Webb-Ramalo Troupe, David Livingston & Co., Lyons, Fischer and Lyons, Veondell and Rasell, Lou Benedict; high class performance, to capacity business.—Alpha (Suerkin and Foster, mgrs.): 27-1: Bert Howard and Effie Lawrence, the Marvellous Griffith, Sadie Jansell, Fred Gillman, Louis Guertin and co., Herrerria; fine bill, to capacity.

NEW CASTLE, PA.—Theatre (F. W. Tener, mgr.): Dec. 27-29: Bernard and Dolan, Dainty Marie Tener, Mlle. Lorita, the Barnells. 30-1: Samuels and Chester, Powers and Freed, James P. Dunlevy, James and Agnes Gallagher.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): Dec. 27-1: Porter J. White co., Kitaumura Japs, Three Dolce Sisters, Kauffman Brothers, Orth and Fern, Thea Lightner, John Dillon; attendance very good.

READING, PA.—Orpheum (Wilmer and Vincent, lessees and mgrs.; Frank D. Hill, res. mgr.): Dec. 27-1: An excellent holiday bill to very good business, headed by George Nagel and co. Other numbers were Helen Carmen, Boyle Brothers, James O. Wise.—Grand (Reis Circuit and N. Appell, mgrs.; C. G. Keeney, res. mgr.): 27-29: The following pleased large houses: Emil Hofmann and co., the Jeneys, Frank Nickles and co., Golden Fulse. 30-1: Continued good business and bill. In addition to Emil Hofmann and co., the bill included Four Musical Cates, Jerome and Hunter, Keeley and Parks.—Bijou (Management S. Lubin Circuit): 27-1: Large patronage. The programme included the Tognarelly Duo, Ray Samuels, Viola D'Armond, Hilda Nelson.

NORRISTOWN, PA.—Garrick (A. and I. Sablosky, lessees and mgrs.): Dec. 27-29: Olio Four, Curtis Williams and co., Jerome and Hunter, Cora Wilmot, John Getterman; business large.

ROCHESTER, PA.—Majestic (Charles E. Smith, mgr.): John L. Sullivan and Jake Kilrain, Vaudeville co. 6-8. Moving pictures; S. R. O. business.

SCRANTON, PA.—Poli's (J. H. Docking, mgr.): Best bill of the season Dec. 27-1, with the Boston Fadettes (return), Violet Black and co., Clifford and Burke, George Spink and Agnes Lynn, Max Gruber's Animals, Mr. Quick, Sammy Burns and Alice Fulton; to capacity houses. 3-8: Dazie, Agnes Scott and co., Haines and Vidocq, Thurber and Madison, Hill, Cherry and Hill, Esmerelda, and Brown and Ayer.—Academy (H. H. Bliss, mgr.): 27-1: Simpson and Crawford, Dill and Ward, Howley and Alcott, John Malone, Count Bedini and His Dogs; bill and business good.—Wonder (F. J. Herman, mgr.): 27-1: The Musical Buckleys, Bijou Earl and Joe Hart; bill and business good.—Orpheum (Fred Hummler, mgr.): 27-1: Tony Coleman, Jacobs and West, Eddie Bearfield; bill and business excellent.—Hippodrome (Dave Cohen, mgr.): 27-1: The Two Rosebuds, M. D. Jacobs and Tony Denier; bill and business fair.—Wonderland (H. G. Ward, mgr.): 27-1: Jennie Homer and Frank King; bill and business fair.—Columbia (G. Nelson Teets, mgr.): The Americans in The Song Hits of the Season, A Dress Rehearsal, A Country School, An Affair of Honor, and The Battle of the Bums 27-29; co. and business excellent. The Jolly Girls 30-1. Williams Imperials 3-5. Moulin Rouge Girls 6-8.—Item: The Academy has been leased by the Bijou Circuit and H. H. Bliss, the resident manager, comes here from Boston, Mass., where he was manager of the Bliss Amusement Co.

LANCASTER, PA.—Family (Edward Mozart, mgr.): Dec. 27-1: The Bachelors' Club, Bert Jordan, the Plottis, Casey and Smith, Artuso, Alice Martloch and co.; gave satisfaction to fair business.—Electric Vaudeville Palace (Howard E. Doan, mgr.): 27-1: Emerson Gambler, moving pictures; large audiences.

MEADVILLE, PA.—Lyceum (C. E. Schatz, prop.; Frank Thomler, mgr.): Dec. 27-1: Mark Kobden, Ed. Paul and Hazel Reynolds; pleasing big business.

ALLENTOWN, PA.—Orpheum (J. Fred Osterstock, mgr.): Dec. 27-29: Clyto and Sylvester, Sevins and Arnold, Edna Phillips, Gladys Lockwood and Paul McCarthy, the Lady and the Tiger, Monroe and Mack, Three Juggling Bannans. 30-1: Sidney Baxter and Beatrice Southwick, Joe Hart's Snapshots, Ben Smith, Vernon and co., Emerson Campbell and Aubrey Yates, Viola Allen and co., the Dunedin Troupe; fair business.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): Dec. 27-1: Jane Courthope and co., Four Huntings, Howard Brothers, Harry L. Webb, Van Cleve, Denton and Pete, Anna Chandler, Lee Brothers and Allen; good bill, to fine business.—Globe (J. G. Foley, mgr.): 27-1: Eugenia Chavoustie, Browning and Jones, Rowland and Morie, Doll and Clown, Wixon and Kelly; splendid holiday week offering; big business.—Auditorium (H. Charnas, mgr.): 27-29: John L. Sullivan and Jake Kilrain, Mrs. Peter Maher and Peter Maher, Jr., Godfrey Sisters.

WILKES-BARRE, PA.—Nesbitt (Harry A. Brown, mgr.): Dec. 23-25: Bennett and Walters, Jennie Curtis, Tanjean, Al. H. Weston and Irene Young, Marcello and Wolfe; fair bill and business good. 27-29: Mickey Feeley, Hettie Urma, the Stoddards, Searle Allen, the Juggling Duo; good bill and business. 30-1: Hawley and Olcott, Bendeny's Dogs, Ellis and Shawe, Tom Moran, Dill and Ward.

ALTOONA, PA.—Orpheum (H. B. Hearn, mgr.): Dec. 27-1: Banner bill, drawing crowds; Walter McEldouney, Louis Chevalier and co., Carlo's Animals, Niel McKinley, Sanford and Darlington.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): Dec. 20-22: Anderson and Anderson, Terry and Saunders. 23-25: Three Dreamers, Mr. and Mrs. Jack Davis; pleased good business.

VAUDEVILLE. VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX. "The CLEVELAND CIRCUIT"

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POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

WILLIAMSPORT, PA.—Lycoming Opera House (L. J. Fisk, mgr.): Dec. 2-1: Moving pictures.—Wilson (Frank I. Wilson, owner and mgr.): Moving pictures, illustrated songs and vaudeville.—Family (Fred M. Lamade, owner and mgr.): 27-1: Echo Singer Four, Little Gertrude Griffith and co., Robert Nome, Alice Techow's Performing Cats, Corcoran and Dixon, the Barriets; to good and enthusiastic audiences.

TYRONE, PA.—Bijou (Mack Schabiley, mgr.): Dec. 23-25: Wixen and Kelly, Myrtle Griffith; clever and satisfactory, to good attendance. 27-29: Frank Farrell, Charles Hendrix and Ethel McMahon; first part of bill very good; latter very poor; good houses.

BUTLER, PA.—Lyric (W. Buhl, mgr.): Dec. 27-1: Jack Hanlon and Alice Walsh, the Hyndas, Pauli and Rynolda; pleased capacity.—Star (L. H. Gnetlich, mgr.): 27-1: Pomfrey, Myers and Holmes, Pearl Davenport, Julia Edwards, Phillips and Bergen; good business.

POTTSVILLE, PA.—Slater (Harry Slater, prop.; Lloyd Neal, mgr.): Dec. 27-1: Davis and Davis, Hafford and De Forrest, Tydeman and Dooley, the Farbianus, Little Ethel.

OIL CITY, PA.—Orpheum (Frazier and McCullough, owners): Dec. 27-1: Frank Rutledge and co., Della Ross, the Great Unknown, Probosco, Rougetta and Lyman, American Quartette; big houses; well pleased.

CLEARFIELD, PA.—New Opera House (Thomas E. Clark, mgr.): Dec. 20-25: Harris and Proy, Ansel and Davian; special matinee on Christmas; all children admitted free and given candy; newsboys' matinee New Year's Day; special vaudeville.

WARREN, PA.—Woodard (J. D. Woodard, prop. and mgr.): Dec. 27-29: Boyd and Moran, Jean Beangere, Disko and Earl, Harry Luken's Lions. 30-1: Bond Morse, Will J. O'Hearn and Ellee Kearney, Captain Stanley Lewis and co., Atova Troupe; excellent bill; fair attendance.

NEWPORT, R. I.—Opera House (Ellis B. Holmes, res. mgr.): Dec. 27-1: Allen, Delmain and Harrold, Farley and Dugan, Neil Dandy; S. R. O.

FLORENCE, S. C.—Auditorium (F. Brand and G. Brown, mgrs.): Dark.—Majestic (A. M. Waters, mgr.): 20-26: Williams and Sirad; good, to good business.

COLUMBIA, S. C.—Grand (Carl Davenport, mgr.): Dec. 27-1: Mile and Hattie Vance, Three Hillyers, Billie Beard; pleased paying business.

SIOUX FALLS, S. D.—Majestic (A. C. Hoganson, mgr.): Dec. 20-25: Cole and Davis, Kimball and Donovan, Woodford's educated animals; excellent business; pleasing.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): Dec. 20-25: The La Zar and La Zar co., Abbott and Minthorne, Worthley, Henry Little, Mann and Franks, Gladys Middleton; pleased fair business. 27-1: Mysterious Franz Ceasar and co., Mr. and Mrs. Jack Wyatt, Fred Lewis, Martha Chapin, Ward Baker and Dorothy Dayne.

SAN ANTONIO, TEX.—Royal (Lloyd Spencer, mgr.): Dec. 19-25: One of the best bills of the season and drew fairly good houses, despite the bad weather and Christmas shopping; The Bon Air Trio, Howard and Alma, the Merediths, Dorie Trio.—Star (Wyler and Kennedy, mgrs.): Splendid bill 19-25, but, like the rest, suffered from Christmas shopping and bad weather; Barclay and Morris, Nearly and Milter, John Brace.

WAXAHACHIE, TEX.—Majestic (W. B. Reymuller, mgr.): Dec. 20-25: Jno. and Alice McDowell, Clause and Radcliffe; big business. 27-1: Cassad and Leverne, De Ormond and Fuller.

CLIFTON FORGE, VA.—Masonic Opera House: Vaudeville and moving pictures; fairly good houses.

RICHMOND, VA.—Colonial (E. P. Lyons, mgr.): Dec. 27-1: Mr. and Mrs. Lockwood, McNamee, Bachman and Gross, to big business.

PETERSBURG, VA.—Lyric (Charles O. Moss, mgr.): Dec. 20-25: Grace Briggs, Williams and Butterworth; good business; well pleased.

EVERETT, WASH.—St. James (James Lafraniere and Son, props.): Dec. 20-23: Kawana Royal Jugglers, Davis and Thorndyke; good acts. 23-26: Ballard and Alberta, Leburt, Lewis Byrd, Bayley Baucher; excellent business.—New Scenic (Mr. O'Brien, mgr.): 20-27: Anna Merrill, C. Elenard Scott; fair business.

MADISON, WIS.—Majestic (Biederstaedt Brothers, mgrs.): Dec. 27-1: Fidelier and Shelton, Ellsworth and Lindon, Montamba and Bartelier, Loyd-Coppens, J. J. Ryan; good bill and business.

RACINE, WIS.—Bijou (F. B. Stafford, mgr.): Dec. 27-2: Lew Wheeler's Nine Minstrel Maids, La Ora Vennett, Mlle. Fortuna, Wilson Sisters, Lew Wheeler; best bill of the season; S. R. O.—Item: Elks' Christmas tree at the Bijou Saturday brought happiness to 600 poor children. The entire bill was given them and each child received a bag of good things. Sunday morning, at the Elks' rooms, 175 children received new shoes and stockings.

MANITOWOC, WIS.—Crystal (A. Baum, mgr.): Dec. 23-26: Cecile-Francoise co., Little Christine, Florence Arnold. 27-29: The Two Hardts, Billy Moore, Murphy and Mack.—Orpheum (A. Engels, mgr.): Closed for remodeling.

OSHKOSH, WIS.—Bijou: Dec. 27-1: Ward De Wolf, Pantzer Trio, King Brothers, Sol Berns, Ambrose Leonard; business good.

EAU CLAIRE, WIS.—Orpheum (E. L. Dowling, mgr.): Dec. 27-2: Della Watson, Woodford's Animals, Grunt and Gruet, the Marvelous Ossels, Gerald Carden; pleasing good business.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): Dec. 20-25: Marion and Rial, Dixie Trio, Imogene Bennett, Biscenette and Newman, Salbini and Grovini, John Hughes; very good, to good business. 27-1: May Naunary and co., Madame Orbassany, Fitzhugh Lee, Shale and Cole, Wilson and Stonecaker.

Correspondence

(Unclassified.)

CONNECTICUT.

NEW HAVEN.—HYPERION (E. D. Eldridge, mgr.): The Witching Hour, with John Mason (return), Dec. 27, 28; presented for the seven hundred and fifty-second time; fine audiences and the same intense interest manifested, and Mr. Mason compelled to acknowledge encores at each performance. The Witching Hour closed 1 in Boston. Shubert offered a new musical comedy extravaganza, Dick Whittington, 31, 1, with Louise Dresser, Alexander Clark, Kate Elinore, Laura Gueriteln in the principal roles. The offering from a spectacular point of view was remarkably fine, the costumes, scenic investiture and colorings rivaled in splendor and abundance anything ever witnessed here. It will require much strengthening to be the success it deserves, considering the amount of money expended in its production. Wilton Lackaye in The Battle 6.——GRAND (J. T. Hendricks, mgr.): Fiske O'Hara in The Wearing of the Green 27, 28, to fine business; fair co. Otis Skinner in Your Humble Servant 31; splendid performance; generously received by a good audience. E. J. TODD.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): The Traveling Salesman Dec. 21; good, natural home production; well staged; appreciated by fairly good house; gross receipts $1,200 (going some!). Bernard Daily 28. Girl at the Helm 30. Uncle Daniel 1. Sis Hopkins 3 (was here with Prodigal Father ten years ago). Y. M. C. A. 4. Alaskan 5, 6. Primrose 13. Land of Nod 19, 20.——ORPHEUM (Joe Speigel, mgr.): Vaudeville and pictures past week; packed houses; this has been gala week for Boise. Bon, Lyric, Shoestring and Oaks all good pictures, to more than capacity. ——ITEM: Biggest holiday traffic past week ever in Boise; only few years ago this was a desert of sagebrush, Indians, coyotes and jack rabbits. To-day we have swell plate glass fronts, trimmed as good as New York city.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Charley Grapewin in Above the Limit Dec. 23-25; big business; extremely good. Fifty Miles from Boston 26-29; fine patronage; co. excellent. Beverly 30-1. Way Down East 3-5.——COLISEUM: James J. Jeffries and co. 27 pleased large business.

BEARDSTOWN.—OPERA HOUSE (William H. Deppe, mgr.): The Royal Prisoner 8. K. P. Minstrels (home talent) 10. Vogel's Minstrels 18.

OTTAWA.—THEATRE: The Wolf Dec. 25 pleased good house. Above the Limit pleased fair house 26. The Blue Mouse 30.

INDIANA.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr., lessee) Henry Woodruff in The Prince of To-night Dec. 25, 26; business and co. good. Paid in full 27; good attraction; business fair. Wright Huntington Players in The Christian 28-30. The Girl from Rector's 31. Wright Huntington Players in The Christian 1.——ITEM: Mr. Barhydt gave his employees a banquet 25.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall, mgr.): Anders Stock co. Dec. 23-25; drew light houses. Lyman Howe's moving pictures 31. The Blue Mouse 7. The Rattle 22.

IOWA.

FT. MADISON.—GRAND (W. Ebinger, mgr.): The Virginian Dec. 15; good co., to fair house. Mahara's Minstrels 19; fair co. and house. California Girls 22; fair co., to fair house. The Blue Mouse 26; good co., to good house. Vogel's Minstrels 28; good co., to good house. The Wolf 30. Harcourt Comedy co. 2-8. Just a Woman's Way 9. Prince of To-night 14. Moving pictures on off nights.——ITEM: Frederick Smith, playing the part of Frederick Ogden in The Virginian, is an old Ft. Madison boy.

MARSHALLTOWN.—ODEON (W. A. Tapp, mgr.): The Candy Kid Dec. 18 pleased good house. The Blue Mouse 16; fair co. and business. Montana 18; fair co., to good house. Harvey Stock co. 25-2; offered The Russian Slave Girl, A Daughter of Satan, Sin and Its Sorrows, The Prince and the Peasant; good popular price co., to good business. The Smart Set 8. William Owen 7.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain-Kindt and Co., mgrs.): Girls Dec. 26 pleased a fair sized audience. Dark 27, 28. The Princess of Patches 30. William Owen 31. Paid in Full 1. James J. Jeffries and Frank Gotch 2.——GRAND OPERA HOUSE (D. L. Hughes, mgr.): Dark 21-28.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby, mgr.): The Morey Stock opened for an indefinite run Dec. 25, with Anita, the Singing Girl, and was well received.——WATERLOO (A. J. Busby, mgr.): The Girl and the Detective 25 pleased two turnaway houses. Montana 28, to good business. William Owen 3.

OSKALOOSA.—OPERA HOUSE (J. Frank Jersey, mgr.): The District Leader Dec. 27, to good business. Followed by The Cry Baby 4. The Witching Hour 5. The Gay Morning Glories 6. Y. M. C. A. 7. The Hickman-Bessey co. 10-15.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): The Girl Question Dec. 25; good attraction to two large houses. Lyman Twins in The Prize Winners 27. Dallas Welford in Mr. Hopkinson 28 pleased good house. Chicago moving picture co. and ladies' orchestra 1.——AUDITORIUM (J. A. Wolfe, mgr.): Wolfe Stock co. in The Masqueraders 27-1. Burton L. King in Strongheart 6. The Traveling Salesman 11.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): The Final Settlement Dec. 21, to fair business. King of the Cattle Ring 25 to big business. The Great John Ganton 28. Lena Rivers 29. The Man on the Box 31. Paid in Full 8. Jackson-Webb co. 10-15.

KENTUCKY.

HENDERSON.—PARK (J. Dee Collins, mgr.): Bonnelli Vaudeville co. opened Dec. 27 to good business. Harry Beresford in Whose Your Friend? 1. Polly of the Circus 3. Granstark 5. Girl from Rector's 7. A Winning Miss 15. The Climax 20. East Lynne 22. Three Twins 25.

LOUISIANA.

MORGAN CITY. — EVANGELINE (Sol Loeb, mgr.): Merchant of Venice Dec. 1 canceled. Dixie Minstrels 5 failed to appear. Forgiven 6 canceled. Babes in Toyland 15; excellent production; pleased big house. Cowpuncher 16; poor attraction and house. Texas 22 canceled. Tempest and Sunshine 30; fair house; medium attraction. Wood Sisters in Lena Rivers 31 pleased. Flower of the Ranch 6. St. Elmo 7. The Climax 9. Polly of the Circus 12. Coburn's Minstrels 19. Woman of Mystery 24. Cat and the Fiddle 29.——UNDER CANVAS: The 2d George Loos Carnival co. 28, under auspices of K. of P.

THIBODAUX.—OPERA HOUSE (F. Hoffmann and Sons, mgrs.): The Cowpuncher Dec. 25. Woods Sisters 28; fair attraction and business.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): Hattie Williams in Detective Sparkes Dec. 25, and matinee, to packed houses. May Wilner presented Kessler's Thalia Theatre co. in Nadasea 27 to good business. Otis Skinner in Your Humble Servant 29 enjoyed excellent business. The County Sheriff 31 to good business. The Gentleman from Mississippi will be seen here 3-8; the co. consists of the following: James Lackaye, Osborne Searle, Fletcher Harvey, Hal De Forrest, Edwin A. Sparkes, H. Bratton Kennedy, J. P. Winter, and the Misses Olive Harper, Virginia Pearson, Beverly West, Adelaide Wise, and Lulu Kanari. The Circus Man, with Maclyn Arbuckle, 17-19.——FRANKLIN SQUARE (Joseph A. Mac, res. mgr.): In the Bishop's Carriage 27-1, matinees daily, to excellent business; Stephanie Longfellow as Nance Olden played the part well; others in the cast were Hudson Liston, Harry L. Minturn, Charles Darrah, John Burkell, Charles Lawler, Laura Drake, Marguerite Wright, Mary Myles, and Sarah Hartford. Money and the Woman to follow.——MECHANICS' HALL: Song Recital by Madame Schumann-Heink in the near future.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Meg Billman, mgr.): The Fortune Hunter Dec. 23-25; best comedy seen here this season; played to fair business, but deserved packed houses. The Soul Kiss 28; fair, to excellent business. Donald Robertson and co. in Happiness in a Corner 29. The Art of Life 30; good, to small business. A Stubborn Cinderella 31, 1. Seven Days 3-10.——GARRICK (Frank Rose, mgr.): Billy 27-30; excellent co., to good business. A Man's World 4. The Blue Mouse 13-15. The Battle 21.——MAJESTIC (Orin Stair, mgr.): The Cowboy Girl 23-25; fair, to fair business. Via Wireless 26-29; good, to fair business. Above the Limit 29-1. Dublin Dan 2-5.

LANSING.—COLONIAL (C. H. Davis, mgr.): Treadwell-Whitney Stock co. played Dora Thorne Dec. 27-29; very good, and drew some good houses. Heart of the Mountains 30-1. The Treadwell-Whitney Stock co. has been a big drawing card.——RAIRD'S (F. J. Williams, mgr.): Girls Will Be Girls 27 to a very small house; fair attraction. Louise Gunning in Marcelle 28; very good, and drew a large house. Imperial Stock co. in Hello, Bill, 29. The Soul Kiss 31.

KALAMAZOO.—NEW FULLER (C. H. McGurrin, mgr.): Norman Hackett in Classmates Dec. 25 pleased large audience. A Stubborn Cinderella 27 to light business. St. Elmo 28 satisfied. The Soul Kiss 29, matinee and evening, fair co. and business. Jeffries-Gotch Exhibition 30. Seven Days 1, matinee and evening. Charley Grapewin in Above the Limit 3. Via Wireless 5. Robert Edeson in Man Is a Man 22.——ACADEMY OF MUSIC (B. A. Bush, mgr.): Louise Gunning in Marcelle 27 delighted fine audience. Mary Mannering in A Man's World 3.

TRAVERSE CITY. — STEINBERG'S GRAND (George S. Challis, mgr.): Perkins and Hawkins Dec. 25: vaudeville offering; poor, to fair business. Miss Petticoats 30. The Burglar 1.——CITY OPERA HOUSE (J. C. Wilhelm, mgr.): Dark.

MONTANA.

BUTTE.—BROADWAY (James K. Healet, mgr.): In Dreamland Dec. 25, 26; poor attraction. Johnson-Ketchell pictures 27-29. George M. Cohan in The Yankee Prince 1, 2. Marie Cahill 5. Blanche Walsh 7, 8. The Soul Kiss 9. Jeffries-Gotch-Roller 14. The Right of Way 16, 17. McIntyre and Heath 19. The Man of the Hour 20. Harry Lauder and co. 22. Maud Powell (matinee) 23. St. Elmo 28.——FAMILY (G. N. Crawford, mgr.): The Man of Mystery 26-1. Jules Walter's Side Tracked 2-8.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois, mgr.): Emmet Devoy in Dreamland, billed for 21, canceled on account of the illness of his leading woman, Hermine Stone. George M. Cohan in The Yankee Prince 29.

NEBRASKA.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): Heinie Schiltz Dec. 25; good business and fair performance for co. of six people; co. has been gradually losing its members and after this performance here disbanded.——ITEM: Manager Saup is spending the holidays with his son at Omaha.

BROKEN BOW.—OPERA HOUSE (S. P. Groat, mgr.): Monte Cristo delighted good business Dec. 28; acting equal to anything seen here for long while; costumes fine. Ell and Jane 31.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (Howard H. Betts, mgr.): The La Salle Comedy co. presented The Scout's Revenge Dec. 20, 21, to good business first night and a handful only at second performance. The Strollers 22 (local) presented His Friend, the Baron, to S. R. O.; this was without a doubt the best production this organization has put on in the three years or more of its existence. Coon King Comedy co. 5. The Leons 10. Strongheart 22. The Man on the Box 23. The Lion and the Mouse 29. The Gingerbread Man Feb. 18.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (F. Fay Comstock, mgr.; J. Gilbert Gordon, res. mgr.): Tillie's Nightmare, Lew Fields' new big musical attraction, had its premiere here Dec. 24, 25, and scored an immediate success with large and critical audiences; Edgar Smith wrote the book and lyrics and A. Baldwin Sloane the music; the play has been lavishly staged; the co. was headed by Marie Dressler, who made a distinct hit; the Gorman Brothers, Virginia Foltz, and J. Clarence Harvey were others who made good impressions. East Lynne 29 drew well. King of Cadonia 30-1. Viola Allen in The White Sister 3, 4.——EMPIRE (James H. Rholes, res. mgr.): Manchester's Crackerjacks 23-25 and Queen of the Jardin de Paris 27-29 provided good performances and did unusually big business. Bon-Tons 30-1. Follies of the Moulin Rouge 3-5.——GAIETY (H. B. Nichols, mgr.): Colonial Belles 23-25 pleased and had a large following. Cozy Corner Girls 27-29; a splendid burlesque aggregation; were popular, drawing crowded houses. New Century Girls 30-1. Jolly Girls 3-5.——ITEMS: John H. McGrath, for some years publisher of theatrical programmes in Troy, also of the Harmanus Bleecker Hall and Empire Theatre in this city, died suddenly at his home in Troy, N. Y., Dec. 27.—The engagement of Frances Starr in The Easiest Way 14, 15, will be an event of considerable local interest, it being her first appearance as a star in this, her native city.
G. W. HERRICK.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Thief Dec. 25; capacity house. The Ben Greet Players in The Little Town of Bethlehem 28 delighted two splendid audiences; co. and scenery good. Go-Won-Go Mohawk 29, 30, in The Indian Mail Carrier, pleased good houses. The Family 1. The Girl from Rector's 3. Henrietta Crosman 6.——LYCEUM (Wm. H. O'Neil, mgr.): The Mortimer Snow Stock co. 25, 27-31, in As Men Sow gave good satisfaction to fine audiences. Three Weeks 1, 2-8.——ITEM: Robert Carr, former treasurer of Academy of Music at Lowell, Mass., has taken a like position at the Lyceum.

ROME.—LYRIC (Edward J. Gatley, mgr.): The Cash Girl, booked for one night, played to a fair house and decided to stay here the following week and play to popular prices. They were obliged to give way 13 for Under the North Star, which pleased an audience that was not large, and completed the week with The Cash Girl to good sized houses, doing a good business. The Third Degree 31. The Toymakers 1.——ITEM: F. R. Leuscher, of Rochester, who has been the direct manager of the Lyric since it was built, has in a very satisfactory manner canceled his lease with the Rome Theatre Co., who will hereafter conduct same, retaining Edward J. Gatley as resident manager, who will be under the direction of S. H. Beach, president of Rome Theatre Co.

AUBURN.—NEW JEFFERSON (Reis Circuit Co., mgrs.): The Family Dec. 29; fair house. Candy Shop 3. Third Degree 5.——BURTIS AUDITORIUM (J. N. Ross, mgr.): King of Cadonia 28 pleased good house. For Her Brother's Sake 1; fair business. Viola Allen 7.——BURTIS GRAND (J. R. Ross, mgr.) Dark 27-1.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: The Third Degree Dec. 27; great; packed house. Murray and Mackey Stock co. 28-1; fair co.; good houses. Plays: The Lamb and the Wolf, The Slave Drivers, The Two Orphans, Lena Rivers, Thelma, and Younger Brothers. The Climax 3. Helen Grayce co 4-8.

OHIO.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): The Wolf Dec. 25; two performances; to good business; Nell pleased audiences. The Girl from Rector's 27; fair, to fair patronage. The Climax 1. St. Elmo 7. The Soul Kiss 10.

NORWALK.—GILGER (W. A. Roscoe, mgr.): The Lily and the Prince Dec. 28; pleased satisfactory returns; capable co.; scenery and effects first class.——ITEM: Alton Thomas, a resident of Norwalk, was in the cast of The Lily and the Prince, and at the conclusion of the performance the co. were entertained at a luncheon by Mr. Thomas' parents, Judge and Mrs. C. T. Thomas.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.): The Girl from the U. S. A. Dec. 25; good business; fair. Martin's U. T. C. 26; usual big Sunday houses. Richard Carle in Mary's Lamb 28; big house; every one satisfied. Grace Van Studdiford in The Golden Butterfly 29; big house; excellent. The Sunny Side of Broadway 31. The Clansman 1. Cole and Johnson in The Red Moon 2. The Moonshiner's Daughter 6. Richard Carle 9 (return). Rose Stahl 15. The Girl from Rector's 14.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doeright, lessees): The Blue Mouse, to small house, Dec. 27. Quincy Adams Sawyer pleased 28. Richard Carle 30.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Band concert 1; big house and satisfactory. The Girl from U. S. A. 4. Billy the Kid 10. Moving pictures when other attractions not booked; to good business.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg, mgr.): University of Oregon Glee Club Dec. 22; good amateur performance; good house. Medford Band Concert 25; fair house; splendid programme. In Wyoming 28. The Alaskan 30. Max Figman in Mary Jane's Pa. The Wolf 20.——ITEMS: The Bijou Theatre is at present closed for repairs.—It will open as soon after Jan. 1 as possible, under new management, H. M. Coe being the manager.

SALEM.—GRAND (John F. Cordray, mgr.): In Wyoming Dec. 24; good co.; small business. Ezra Kendall canceled, account of sickness. Mary Jane's Pa 3. Primrose's Minstrels 6.

OKLAHOMA.

VINITA.—AUDITORIUM (Butler and Byrd, mgrs.): The Cat and the Fiddle Dec. 30; excellent; S. R. O.

PENNSYLVANIA.

ERIE.—MAJESTIC (John L. Gilson, mgr.): Thomas Jefferson in Rip Van Winkle Dec. 25; pleased a capacity business, both matinee and night. Louis Mann in The Man Who Stood Still 27; was a treat; curtain calls were numerous; an excellent co.; to a well filled house. A White Squaw 28, 29, with Della Clark as Neamata; good co.; to fair business. Seven Days 31; the advance sale promising. Adelaide Thurston 1, matinee and night, in Contrary Mary. Brothers Byrne in Eight Bells 3.——PARK OPERA HOUSE (John L. Gilson, mgr.): Kirk Brown co. 27-1 in Under the Red Robe, Classmates, Brown of Harvard, The Wife, Monte Cristo, Othello, The Man Who Dared and The Merchant of Venice; pleased capacity; good co. Park Opera House Stock co., Northern Lights 3-5; Regeneration 6-8; with Campbell Stratton as leading man, and ably assisted by May Hill man as leading lady.

BUTLER.—MAJESTIC (George N. Burchhalter, mgr.): Manhattan Stock co. Dec. 27-1; good co.; fair business. Plays: A Man of Mystery, Man from Sacramento, Little Miss Robinson Crusoe, The Girl and the Gambler, Hearts of the Blue Ridge, The Slave Girl, Woman from Martinique, and Ned Keene. Isle of Spice 3. Howe's moving pictures 5. The House of a Thousand Candles 6. Traveling Salesman 8. The Girl Question 10. Richard Carle 17.

WASHINGTON.—NIXON (C. D. Miller, mgr.): Chauncey-Keiffer co. Dec. 20-25 drew good business entire week and pleased; specialties strong. Plays: The Young Wife, East Lynne, The Kidnapped Bride, Pretty Peggy, Dr. Jekyl and Mr. Hyde, Lost Child, Russian Spy, Al. G. Field's Minstrels 31. Wizard of Wiseland 1. The Stepson 7. Girl of the Mountains 8.

PUNXSUTAWNEY.—JEFFERSON THEATRE (Mitchell and Neal, mgrs.): Tempest and Sunshine Dec. 29; fair co., poor house. Thomas Jefferson in Rip Van Winkle 30; fine attraction; fair house. St. Elmo 3. Traveling Salesman 6. Yankee Doodle Detective 7. Wizard of Wiseland 8. The Girl Question 15.

M'KEESPORT.—WHITE'S NEW THEATRE (F. Hunter, mgr.): Franklin Wood-ruff in The Call of the Wild Dec. 25 pleased excellent houses with a fair attraction. House of a Thousand Candles 27; good, to fair audience. Beulah Poynter in Lena Rivers 1.

POTTSVILLE.—ACADEMY (Charles Hanssmann, mgr.): The Holy City Dec. 25 satisfied packed houses. Carolina 27. Caught at Last 29. The Lid Lifters 30. The Traveling Salesman 31. Lena Rivers 1. Charles K. Champlin 3-8.

POTTSTOWN.—GRAND OPERA HOUSE (F. C. Mauger, mgr.): Daniel Boone on the Trail Dec. 25, with matinee; only fair business occasioned by big snowstorm. The Show Girl; good co. and business. The Boy with the Boodle 29. Lyman H. Howe's pictures 31, 1. The Man of the Hour 3.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): St. Elmo Dec. 30; failed to appear. The Traveling Salesman 4.

WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): Thomas Jefferson in Rip Van Winkle Dec. 2, 3; pleased light house. St. Elmo 8.

ASHLAND.—OPERA HOUSE (Harry Landefeld, mgr.): The Thief Dec. 22; excellent to small business. Carolina 30. Penn Vaudeville co. 1.

UTAH.

OGDEN.—The new theatre known as the Ogden is under the management of John Cort and Co. The Traveling Salesman played to big house Dec. 23. The Vagabond King 25 had a good house, and was well received. Sweet Innis fallen 26 to small house and was poorly received.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Dr. Jekyll and Mr. Hyde Dec. 28 to very small house. Moving pictures 3-8.

(Classified.)

ALABAMA.

ANNISTON.—NOBLE STREET (A. R. Noble, mgr.): Al. H. Wilson in Mets in Ireland Dec. 20; good, to medium business. Red Mill 24; fair, to good business; rain. Polly of the Circus, matinee and night, 25; excellent, to packed houses. Fay Wallace as Polly deserves special mention. The Climax 27. Isle of Spice 30.

GADSDEN.—HAYDEN PARK (S. I. Rosenbaum, mgr.): The Climax Dec. 25, matinee and night, pleased very small houses owing to bad weather. Polly of the Circus 28. Alabama Glee Club 30. Josh Simpkins 3. Gentleman from Mississippi 8. Final Settlement 8. House of a Thousand Candles 10. The Cat and the Fiddle 11. Man of the Hour 12. Paul Gilmore 17.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): Kyrle Bellew in Builder of Bridges Dec. 21; very satisfactory; good house. Flower of the Ranch 22 pleased fair business. Isle of Spice 24; good performance and business. George Sidney in The Joy Rider 25 pleased large house. Red Mill 27. The Golden Girl 30.

SELMA.—ACADEMY (Wm. Wilby, mgr.): Golden Girl Dec. 23; to large and appreciative audience. Polly of the Circus 24; fine co. and big business. Black Patti 27, to top-heavy house. Isle of Spice 28. Merry Widow 8. House of a Thousand Candles 8. Mrs. Fiske in Salvation Nell 12. The Girl from the Golden West 13.

MOBILE.—THEATRE (J. Tannenbaum mgr.): The Flower of the Ranche Dec. 23, 24; fair co. to good business. Isle of Spice 25 and matinee; good co. to topheavy house. The Red Mill 29, 30. The Golden Girl 31, 1. The Merry Widow 3.

DEMOPOLIS.—BRASWELL (N. T. Braswell, mgr.): Black Patti Dec. 25 pleased a good house.

ARIZONA.

PHOENIX. — ELKS' (George Kirkland, mgr.): Olga Nethersole in Sapho Dec. 22; good co.; fair business; rainy weather. The Wolf 24; good co.; good business; rainy weather.

TUCSON.—OPERA HOUSE (E. Drachman, mgr.): Olga Nethersole in Sapho Dec. 21; S. R. O.; excellent; enthusiastic audience. The American Musical Comedy co. 22-29; good co.

ARKANSAS.

PINE BLUFF.—ELKS' (C. E. Philpot, mgr.): Hot Time Minstrels Dec. 20 (local) gave a very creditable performance; the songs and jokes were entirely new and the scenic effects fine. The Cat and the Fiddle 25, matinee and night; two good performances to good business. The Servant in the House 29. The Time, the Place and the Girl 31.

FORT SMITH.—GRAND (C. A. Tick, mgr.): Owing to the holiday rush the Fulton Stock co. in The Crisis Dec. 20-25 played to

small houses, but those who attended were well pleased with the production. The Same co. in The Parish Priest 27-1.——ITEM: The Grand was purchased a few days ago by M. C. Burke, of this city; consideration, $75,000. Mr. Burke has made no future plans for the house, but it will be used as a theatre until a new one can be erected.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): Mrs. Fiske in Salvation Nell Dec. 20; dramatic event of the season; fair sized but appreciative audience. The Vendetta 23; poor co.; deserved business. The Cat and the Fiddle 24; good co.; fair attendance. Two Merry Tramps 26; fair co. and business. The Time, the Place and the Girl 30. The Servant in the House 31. Paid in Full 1, 2.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): The Cat and the Fiddle Dec. 22; performance not up to expectations of a medium sized audience. The Time, the Place and the Girl 29. All-Star Athletic co. 30. Paid in Full 31. The Servant in the House 1. Human Hearts 11. The House of a Thousand Candles 13.

HELENA.—OPERA HOUSE (B. R. Fitzpatrick, mgr.): Harry Beresford Dec. 14 to good house and pleased. Servant in the House 28. Mrs. Leslie Carter 31.——ITEM: The sale for Mrs. Carter was opened 28 and before noon was sold solid. Standing room at a premium. Local theatregoers appreciate Mr. Fitzpatrick's efforts in getting these high class attractions.

LITTLE ROCK.—CAPITAL (Jno. P. Baird, mgr.): Christmas week dark. Servant in the House Dec. 30. Time, Place and the Girl 1. Mrs. Leslie Carter 3. Paul Gilmore 4.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Motion pictures to fair houses Dec. 21-25. H. L. "Buck" Massie, formerly of London and well known to all theatrical people, presented the original pictures of the Johnson-Ketchell fight 21 and pleased a large audience. Human Hearts 30.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Christmas attraction was Thomas Wise and Douglas Fairbanks in a most enjoyable play, A Gentleman from Mississippi, in which they scored a hit; the audiences at both matinee and evening performances were large and in a merry mood; at the latter performance the co-stars were brought before the curtain and responded with bowing acknowledgments. Otis Skinner as Lafayette Towers in Your Humble Servant, in which he appeared 27, 28, as the broken down actor; he again displayed his versatility; like all the parts he has ever essayed, he entered into them with fervor and enthusiasm; his support was most excellent and the large audiences were charmed with his work and the story; Izetta Jewel, the leading woman, was both attractive and sympathetic. Fiske O'Hara 29, 30. Mabel Taliaferro 1. Fred Nibio in Travel Talk 4. The Girl from Rector's 8. Follies of 1909 7, 8.——HARTFORD (H. H. Jennings, mgr.): John Mason in The Witching Hour 24, 25, held the close attention of large audiences; it has been seen here before, but lost none of its charm or attraction by repetition. Yale Dramatic Association 1. Wilton Lackaye 7.——ITEM: Otis Skinner is among the many noted thespians who are natives of this city. His father, Rev. C. A. Skinner, was the pastor of the Universalist Church which stood on the present site of the Scenic Theatre. A. DUMONT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, prop. and mgr.): Those who ventured out in the Christmas storm to see A Broken Idol Dec. 25 were well repaid. St. Elmo, with Vaughan Glaser, 29, was witnessed by a fair audience. London Assurance 30, by the Yale Dramatic Association, provided the combination of a first class production and a social event for the younger element; Harry C. Warren, of this city, played a prominent part. Otis Skinner in Your Humble Servant 1.
WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Beacon Amusement Co., mgrs.): John Mason in The Witching Hour Dec. 23; delighted a large house; owing to the long jump from Atlantic City and delays by the transfers cos. the curtain did not rise until 9.10, the audience being amused meanwhile by moving pictures; just before the curtain rose Mr. Mason came out, introduced himself, explained the delay, and in his characteristic way ended with, "Will you forgive me?" Of course we did. Chrystal Herne in Miss Philura 1.——FAMILY (Herrick and Bloom, mgrs.): The Girl from the West 25; drew fair houses, to two performances. The Man on the Box 30. Johnson-Ketchel fight pictures 1.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Otis Skinner in Your Humble Servant Dec. 25, two performances, to large audiences. The E. A. Reikins co. in The Lost Paradise 27 to good business. A Broken Idol 28 pleased. The Man on the Box 29. A Girl of the West 30. Yale University Dramatic Association 31.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray, mgr.): A Broken Idol Dec. 30, with William F. Foran in leading role; large advance sale. How Hopper Was Sidetracked 1. Richard Jose in Silver Threads (return) 3.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Commanding Officer Dec. 25 pleased two good houses. Pictures and illustrated songs 26; crowded house. The Man on the Box 28; light patronage; competent cast. A Convict's Daughter 31. A Broken Idol 1.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin, mgr.): Brown from Harvard Dec. 25; disappointed. A Broken Idol 27; small house; poor. The Convict's Daughter 29; small house. The Man on the Box 1.

MERIDEN.—POLI'S THEATRE (A. E. Culver, res. mgr.): A Broken Idol Dec. 29; fair business. Mabel Taliaferro in Springtime 6.

PUTNAM.—BRADLEY (Kiebart and Stineburg, mgrs.): The Yale Stock co. Dec. 29-31; fair co. and business. The County Sheriff 4.

DELAWARE.

WILMINGTON.—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): All the Comforts of Home Dec. 27-1. In the Palace of the King 3-8.

FLORIDA.

PENSACOLA.—OPERA HOUSE (Nick Smith, mgr): Parsifal Dec. 25; two performances to very slim houses. The Red Mill 28. The Merry Widow 4.

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New Comedy by Rida Johnson Young
THE WINNING NUMBER—1323
Funniest Farce in New York

GEORGIA.

SAVANNAH.—BIJOU (R. G. Herndon, mgr.): The new Bijou was auspiciously opened Dec. 25 with a presentation of When We Were Twenty-One; the new theatre is modern in every respect and the management has taken pains to look after every comfort of patrons; the decorations both interior and exterior are very handsome; there are two entrances, one on Broughton and one on Congress street; for the present Schiller's Stock co. will present standard plays at popular prices.——SAVANNAH (W. R. Seeskind, mgr.): Kyrie Bellew in The Builder of Bridges 25; good business and pleased. The Royal Chef 29; fair business. Cornell Glee Club 31. The Prince Chap 1.

MACON.—GRAND (D. G. Phillips, mgr.): The Red Mill Dec. 23, to a good house. Kyrie Bellew in The Builder of Bridges 24; excellent, to fair house. A Knight for a Day, with matinee, 25; delighted large houses. Cohan and Harris' Minstrels 27; pleased a fine house. The House of a Thousand Candles, with matinee, 28; fair, to medium audiences. Parsifal, with matinee, 1. Girl of the Golden West 8. Manhattan Opera co. 10, 11.

BRUNSWICK.—GRAND (W. A. Finney, mgr.): The Royal Chef Dec. 28. A Knight for a Day 29. Elliott Dexter in The Prince Chap 30.

WAYCROSS.—PARKER THEATRE (A. C. and L. E. Gartatowsky, mgrs.): The Royal Chef Dec. 27; good business and performance. Prince Chap 29. A Knight for a Day 31.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): The Climax Dec. 23; excellent, to fair business. Polly of the Circus 27; excellent co. and business. Isle of Spice 31.

ILLINOIS.

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): The Cry Baby Dec. 20; fair co. and business. Louise Gunning in Marcelle 25, two performances; pleased good business; co. good. Jeffries and Gotch 26; capacity house. The Governor's Pardon 27. The Fatal Wedding 29. Howe's pictures 30. The Princess of Patches 31. St. Elmo 1. A Knight for a Day 2. Blanche Bates 3. Paid in Full 4. Vogel's Minstrels 5. Mr. Hamlet of Broadway 6. The Blue Mouse 9.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Vogel's Minstrels Dec. 25; two good houses; pleased. Pauline Hall in Wildfire 26; matinee and evening; to good business; very capable performance. The Princess of Patches 27; good business and satisfaction. The Gay Morning Glory Burlesquers 28; played to good business; pleased. The Witching Hour 29. The Wolf 31. Girls 1. Just a Woman's Way 2. Rose Stahl 4. Blanche Bates 5.

SPRINGFIELD.—CHATTERTON (Chester-

H. Rice, res. mgr.): Lyman H. Howe's moving pictures Dec. 28. The Witching Hour 31. 1. Blanche Bates in Fighting Hope 3.——MAJESTIC (C. H. Rumsey, res. mgr.): Charley Grapewin in Above the Limit 19-22; good co. and business. Winnie Archer in Wildfire 23-25; delighted, to good business. Graustark 26-29; opened to packed house. Fifty Miles from Boston 30-1. School Days 2-8.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): St. Elmo Dec. 16; capable cast to fair house. John W. Vogel's Minstrels 18; excellent co. to good business. Harcourt Comedy co. 20-25 opened with Jim, the Westerner. Other plays: Dens of New York, Sherlock Holmes, My Old Kentucky Home, The Girl from Chili, The Little Minister; ordinary co. to poor business. Rentfrow's Jolly Pathfinders week of 27. The Wolf 3.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl, mgr.): Polly of the Circus Dec. 20; packed house; well pleased. A Knight for a Day 21; good co.; fair house. Broadway Burlesquers 22 to big house. Paid in Full 24; good co. and house. Howe's Travelogues 25 to a fair house. Charley Grapewin in About the Limit 28.

DECATUR.—POWERS' GRAND (Thomas P. Ronan, mgr.): Paid in Full Dec. 25, matinee and night; excellent co.; business good. Latimore and Leigh Stock co. in repertoire 27-1. California Girls 3. Rose Stahl in The Chorus Lady 5. Blanche Bates in The Fighting Hope 7. A Winning Miss 8.

MONMOUTH.—PATTEE OPERA HOUSE (H. E. Webster, mgr.): The Blue Mouse Dec. 27. Vogel's Minstrels 30.——ITEM: All plays for the week preceding Christmas were canceled on account of the death of Howard Pattee, owner of the house and an uncle of Manager H. E. Webster.

STERLING.—ACADEMY (W. F. Lipp, mgr.): Howe's pictures Dec. 23 pleased light house. St. Elmo 3. Moulin Rouge Girls 4. Paid in Full 5. Yankee Doodle Girl 7. Vogel's Minstrels 12. Gay Morning Glories 13. The Witching Hour 17. Polly of the Circus 21.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): The Montana Limited Dec. 26; fair, to good house. Jeffries-Gotch 26 (afternoon); splendid; capacity. Louise Gunning in Marcelle 26 (evening); fine; good house.

STREATOR.—PLUMB OPERA HOUSE (J. S. Williams, mgr.): William Owen in Merchant of Venice and As You Like It Dec. 25; very large attendance; pleased. Vogel's Minstrels 2, 3. Paid in Full 7.

URBANA.—THEATRE (J. Earl Moor, Norwoods, hypnotists, week of Dec. 27 pleased good houses. Three Weeks 31. Eddie Foy in Mr. Hamlet of Broadway 11.

MORRISON.—AUDITORIUM (A. R. Lewis, mgr.): Morrison Minstrels (local) Dec. 27 pleased S. R. O. Cry Baby 31. Vogel's Minstrels 10.

BLOOMINGTON.—COLISEUM (F. M. Raleigh, mgr.): Moulin Rouge Burlesque co. Dec. 25; big business; poor co.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): St. Elmo Dec. 30. Howe's moving pictures 31, 1.

INDIANA.

MARION.—INDIANA (H. G. Sommers, mgr.; S. W. Pickering, res. mgr.): William Owen Dec. 15 presented Merchant of Venice and As You Like It to only fair attendance and pleased. Via Wireless 16 thrilled a good sized turnout. The Soul Kiss 18 gave two performances to disappointed audiences of goodly numbers. Monte Carlo Girls Burlesquers 24 (return) pleased a fair male audience. Constance Crawley in Justification 25 (return); brought out fair audiences. Daniel Boone on the Trail 27 was witnessed by a delighted and topheavy house. Monte Cristo 28 was given light patronage and deserved it. The Girl from Rector's 29. East Lynne 31. Fred Mace in The Winning Miss 1. Richard Carle 4. Lyman Howe's moving pictures 5. In Wyoming 6.——GRAND (H. G. Sommers, mgr.; S. W. Pickering, res. mgr.): The Morris-Thurston Stock co. 20-25 in A Black Flag and A Woman Against an Empire pleased good attendance. Vaudeville 27-1.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Kitty Grey Dec. 23 drew well and delighted two good houses. G. P. Huntley and Gladys Claire were especially good in the leading roles. "Just Good Friends" was the song hit. Barney Gilmore in Dublin Dan 30. Polly of the Circus 1.——AUDITORIUM (Harry G. Sommers, mgr.): The Soul Kiss 24 gave fair satisfaction to small house. The Girl from Rector's 25 was well received, playing to two large audiences. Jim Jeffries 29. Vaughan Glaser's co. in St. Elmo 1.——INDIANA (Thomas Moss, mgr.): Indiana Theatre Stock co. in From Sire to Son 20-26. The Christian 27-2. Business fair.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): The Soul Kiss Dec. 23 was very disappointing, cast, with the exception of Robert Lett and Mlle. Prager, being inferior; business light. Boyd Nolan Players in Old Heidelberg, matinee and night, 25, did not please small attendance; cast fair. Joseph King's East Lynne 29. Vaughan Glaser's St. Elmo 31. Fred W. Mace in The Winning Miss 3. Pari-Newhall Musical co. 6. Lyman H. Howe's pictures 10. Parada 12-15. The Stepson 17.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): The Brand of a Thief Dec. 19 pleased good house. The Soul Kiss 22; fair, to fair house. David Higgins in His Last Dollar 25, matinee and evening, pleased both houses. Thurston the Magician 26; good, to big house. Girl from Rector's 27; fair performance and audience. Preston-Brickert Stock co. in The Fatal Wedding 28. Above the Limit 29. Polly of the Circus 31.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): Orpheum Stock co. Dec. 25-1; up to date co.; has given good satisfaction to very good business. Repertoire: The Parish Priest, Mrs. Temple's Telegram, A Garrison Girl, Sherlock Holmes; or, The Sign of the Four; The Quaker Tragedy, A Soldier of the Empire, and In the Mouth of the Cannon Mary's Lamb 3. The Girl from Rector's 8. A Winning Miss 10.

COLUMBUS.—CRUMP'S OPERA HOUSE (C. E. Rogers, mgr.): St. Elmo Nov. 22; good co. to fair business. Girls Will Be Girls Dec. 2; fair co. to good business. The Girl Question 10; fine co. to fair business. The Girl from U. S. A.; fair co. good house. Graustark 28. In Wyoming 1. Three Twins 12. The Girl from Rector's 18.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): Rose Stahl Dec. 22 in The Chorus Lady pleased good house. Graustark 25 and matinee delighted large houses. Who's Your Friend? 26 and matinee captivated two very good houses. Paul Gilmore 31 in The Candidate. The Girl from Rector's 1. Little Nemo 3-5.

LOGANSPORT.—THEATRE NELSON (E. F. Maxwell, mgr.): The Fatal Wedding Dec. 25; to fair business. Monte Cristo 29. East Lynne 30. Jack Johnson, the heavyweight champion of the world, and his athletic carnival and vaudeville co. 31. Big Hearted Jim 1. Trixie Friganza in The American Idea 5.

LA FAYETTE.—NEW DRYFUS (Carr P. Lang, mgr.): James K. Hackett delighted two large audiences Dec. 25 in Samson. Van Dyke and Eaton co. 27-1 in repertoire. American Idea 4. Winning Miss 6. In Africa 10.——VICTORIA (James E. Erwin, mgr.): Backner's All-Star Vaudeville co. 30-1.

VINCENNES.—GRAND (Willis and Moore, mgrs.): Cushman Musical Comedy co. Dec. 21-25 to light business; co. very poor. Paid in Full drew well 28. The Girl from Rector's will be seen 4. Rose Stahl in The Chorus Lady 7. Trixie Friganza in The American Idea 8.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Hart's Boys' Band Dec. 30; advance sale good. The Henshaw Grand Opera co. 2. William Bruce (lecture) "Watching the World Go On," 20.

PRINCETON.—KIDD (George P. Kidd, mgr.): Graustark Dec. 24; fair, to fair house. Cushman Musical co. 27-29; good the first night, with fair house. The Girl from Rector's 5. Honeymoon Trail 20. Man of the Hour 21.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker, mgr.): Guy Stock co. opened nine-day stand Dec. 25 and pleased crowded houses. De Wolf Hopper in Matinee Idol 2. The Blue Mouse 8.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): A Winning Miss Dec. 30. The Chansman 31.——ANDREE (D. W. Andree, mgr.): The Monte Carlo Girls 29.

WABASH.—EAGLES' THEATRE (C. A. Holden, mgr.): Monte Carlo Girls Dec. 23; fair attraction and business. Daniel Boone on the Trail 25 pleased fair house.

MUNCIE.—OPERA HOUSE (H. R. Wysor, mgr.): A Knight for a Day Dec. 25 pleased good houses, matinee and evening.

BLOOMINGTON.—HARRIS' GRAND (R. H. Harris, mgr.): Graustark Dec. 27; good house; pleased.

IOWA.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Tim Murphy Dec. 23; excellent performance to light house. Theodore Roberts and an excellent co. in The Barrier 25; missed a matinee because of a snow blockade, but delighted a full house in the evening. Montana 29. Henry Woodruff in The Prince of To-night 31. William Owens 1. District Leader 2. Local 4. De Wolf Hopper in A Matinee Idol 7. Local 11. Corinne Snell in The Only Law 12. Just a Woman's Way 16. Graustark 17.

MASON CITY.—WILSON THEATRE (Arthur and Hefner, mgrs.): The Other Girl Dec. 25; matinee and evening; to good business. Tim Murphy in Cupid and the Dollar 27; a favorite here and pleased good sized audience. St. Elmo 29. Wrestling match 30. District Leader 31. Dacey Woodford in Mr. Hopkinson 1. Black Crook 3. Graustark 5. Merry Widow 6. Du Barry 8. Henry Woodruff in The Prince of To-night 12. The Only Law 13. Lion and the Mouse 19. The Climax 28.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): California Girls Dec. 23; did good business. Girls 25; good attraction and business. Princess of Patches 28; fair business. Vogel's Minstrels 29. Just a Woman's Way 1. Witching Hour 4. Gay Morning Glories 5. De Wolf Hopper 11. The Only Way 19.

DECORAH.—OPERA HOUSE (Weiser and Bear, mgrs.): The Prince of To-night Dec. 14. The House of a Thousand Candles 18.——ITEM: The Grand did good business during 1909.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Pirates of Penzance Dec. 28. Papa's Boy 7.

FT. DODGE.—ARMORY THEATRE (William P. Dermer, mgr.): The District Leader 5.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Lyman Twins Dec. 20; fair co. and business. The Great John Ganton 21; mediocre, to fair business. W. B. Patton in The Slow Poke greatly pleased good business. The Great Divide 27. Charles B. Hanford 3. As the Sun Went Down 14. The Girl from U. S. A. 18. Paid in Full 25. Norman Hackett 27.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): The Morning Glories Dec. 20; had fair house. W. B. Patton in The Blockhead had good business afternoon and evening 25. The Great John Ganton 3. The Right of Way 6. Tim Murphy 8. Strongheart 10. Paid in Full 11. Lena Rivers 14. The Gingerbread Man 15.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Lena Rivers Dec. 25; good house and co. Patton Blockhead 26 pleased a small audience. Great John Ganton 1. Cat and the Fiddle 2. Victor Moore 3. As the Sun Went Down 6. Gingerbread Man 8.

CHANUTE.—HETRICK (F. Lee Williams, mgr.): House of a Thousand Candles Dec. 17; pleased fair sized house. Faust 25; matinee and night; good performance. King of the Cattle Ring 28; pleased. The Great John Ganton 29.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): The Little Homestead Dec. 28.——CONVENTION HALL (J. A. Kimball, mgr.): Man from Home 30.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): The Girl Question Dec. 22; excellent co. to good business. The Lyman Twins in The Prize Winners 25; very fine co.; played to two largest houses in three years.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Yorke and Adams in In Africa Dec. 25; good business and satisfaction. Richard Carle in Mary's Lamb 27; big business; best of satisfaction; quite a relief from the usual horseplay.——AUDITORIUM (J. M. Perkins, mgr.): Three Weeks 25; good performance to light business.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): The Servant in the House Dec. 20, to good business; performance well received. Morris Stock co. opened a week's engagement 27 in A Daughter of the South, to S. R. O.; audience pleased. East Lynne soon.

FRANKFORT.—CAPITAL (J. M. Perkins, mgr.): Three Weeks Dec. 27; poor, to small audience.

LOUISIANA.

PLAQUEMINE.—OPERA HOUSE (L. T. Delacroix, mgr.): Tempest and Sunshine Dec. 19; small house; rain. Woods Sisters 25, matinee and night. The Matinee Girls 26, matinee and night, pleased. Flower of the Ranch 3. Beggar Prince Opera co. 31 canceled.——RIVERSIDE: Price's Floating Opera 27.

DONALDSONVILLE.—GONDRAN (W. P. Nolan, mgr.): May Stuart Dec. 18; good co. Cow Puncher 19; good co. The Wood Sisters 26; good co.; good business. Beggar Prince Opera co. 30.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The County Sheriff Dec. 25; had two packed houses; co. and performance passable. The Girl from Rector's 1. The Circus Man 3, 4. Clara Turner 10-15. John Drew in Inconstant George 17. Phil Ott's Comedians 18-22.

BRUNSWICK.—TOWN HALL (H. J. Given, agent): Jeannette Jewell Kellogg Dec. 28. Mock Trial (local) 6. George Kiernan, impersonator, 13. Bowdoin Minstrels 21.

MARYLAND.

HAGERSTOWN.—ACADEMY (Chas. W. Boyer, mgr.): Partello Stock co. Dec. 27-1 opened in The College Girl, to packed and

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pleased house; other plays: A Prodigal Son, A Gilded Fool, Owen Conway's Reformation, The Devil, On Parole, Honor Bound, The Bells, Camille, and Those Middleton Girls. Buster Brown 3.

ANNAPOLIS.—COLONIAL: Climax Dec. 18; good performance, to fair business. Stubborn Cinderella 27. Buster Brown 3.——ITEM: Fred W. Falkner, of New York, has leased this house and will thoroughly renovate it.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): After having been dark since Dec. 11, opened 25 with Klaw and Erlanger's big production of Rebecca of Sunnybrook Farm for four days, with Archie Boyd, Harry C. Browne, Violet Heming, and Marie L. Day; the play is well constructed and was presented by a very good co.; Harry C. Browne as Adam Ladd was exceedingly good; Mr. Browne has many friends in this city who are much pleased with his success; Archie Boyd's part, the stage driver, was well and carefully portrayed; Violet Heming as Rebecca was all that could be desired and scored a great success; Miss Heming will close her engagement with the co. at Brockton, Mass., 17; Marie L. Day as Miranda Sawyer gave a very finished performance; the stage settings and effects were the most elaborate seen on the local stage in years; best of satisfaction to good attendance; the co. will open in Boston 3 for a twelve weeks' engagement. Richard J. Jose 1 (return). Concert 2.——ITEMS: J. Frank Burke, who had serious trouble with his eyes, has fully recovered the use of them.—Edith Taliaferro joined the Rebecca of Sunnybrook Farm co. in this city and will make her first appearance with the co. at Boston, Mass., 3.—The return engagement of Richard J. Jose and his co. of merit in Silver Threads 1 is in response to many requests received by Manager Wiley, the play and co. being one of the best seen here this season.—Christmas Day was thoroughly enjoyed by the many professional people playing at the local theatres.—Harry C. Browne, of the Rebecca co., called on many of his friends during his engagement here.—The local lodge of Elks entertained several of the grand officers at a smoker and vaudeville performance 28. Among those present was J. Frank Burke, Walter Hawley, and Harp's Minstrel co. W. F. GEE.

HAVERHILL.—ACADEMY (F. L. Munsey, mgr.): A Fighting Chance Dec. 25; to fine holiday business. Richard Jose in Silver Threads 27; presented by fine co., to very light business; Mr. Jose's singing added much to the attractiveness of the piece. Brewster's Millions 31, 1. Vaudeville 3-7. Girl from Rector's 8. Maclyn Arbuckle in The Circus Man 10, 11.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): R. J. Jose in Silver Threads Dec. 25 to large house. Myrkle-Harder co. 27-1; fair business in The Girl Out Yonder. The Burglar and the Lady. That Girl o' Howards. One Girl in a Thousand. A Child of the Regiment. The Mission Girl. and The Shoemaker. Leigh De Lacy 3-8.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): C. J. Gorman's moving pictures and vaudeville Dec. 25; good, to fair attendance. John Mason in The Witching Hour 29; very good, to good business. Chrystal Herne in Miss Philura 3. Jefferson De Angelis 12. Going Some 15. Sothern and Marlowe 19.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Bennett-Moulton co. Dec. 25-29 opened to a good house in The Great Delmar Handicap. The College Girl. A Cowboy's Romance. When the Bells Toll, and The Black Pool. The Girl from Rector's 10. Myrkle-Harder co. 24-29.

LOWELL.—OPERA HOUSE (Ralph A. Ward, mgr.): Phil Ott's Comedians Dec. 25-1 in The Man and the Mummy, The Boston Belle, and The Millionaire Kid; good houses. Eva Tanguay in Follies of 1909 3. Maclyn Arbuckle in The Circus Man 7, 8.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): Dark Dec. 17-29. Avery Strong co. 30-1.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Donald Robertson and his co. from the Chicago Art Institute presented The Art of Life to an enthusiastic audience Dec. 25. The same co. returns 1, when they will present Happiness in a Corner. Vaughan Glaser's production of St. Elmo 3. Norman Hackett in Classmates 8.

BATTLE CREEK.—POST THEATRE (E. S. Smith, mgr.): A Winning Miss Dec. 22 canceled on account of poor attendances. The Boar-Mason Stock co. playing fair houses. The Bosom Friend of Bowser 21 pleased. State's Attorney 28. The Bowery Girl 24. Grit, the Newsboy, matinee, 25. Beware of Men 25. Peck's Bad Boy, matinee, 26. The Royal Passport 26. A Stubborn Cinderella 28; large house; pleased. St. Elmo, matinee and evening, 29.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simons, res. mgr.): Glee Club from University of Michigan Dec. 22; very good musical entertainment, to a full house. The Ethel May co. 25-4; doing a very good business. The Girl from Rector's and The Soul Kiss follows.

PORT HURON.—MAJESTIC (Sam Hartwell, mgr.): Girls Will Be Girls Dec. 25; two performances; good business. The Lost Trail 1. Charley Grapewin in Above the Limit 7.——ITEM: The Elks will give a minstrel Feb. 3, 4.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): Tempest and Sunshine Dec. 27; to fair house. Miss Petticoats 28; pleased fair business.

ADRIAN.—CROSWELL OPERA HOUSE (C. H. Hardy, mgr.): Dark Dec. 20-25. A Stubborn Cinderella 30.

DOWAGIAC. — BECKWITH MEMORIAL (W. N. Sawyer, mgr.): The Soul Kiss Dec. 27 pleased good house. Girls Will Be Girls 30.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Williams-Hughes Stock co. Dec. 19-26; to fair business; plays: The Genius and the Gentleman, The Tenderfoot, Forsaken, A Soldier's Romance, The Circus Girl, The Slaves of Russia, The New Magdalene. The Morgan Stock co. 27-1. Graustark 2. The Merry Widow 8. The Prince of To-night 13.

ALBERT LEA.—BROADWAY (F. H. Mallery, mgr.): The Cry Baby Dec. 26; pleased good business. St. Elmo 28. Black Creek, Jr. (burlesque), 30. The Prince of To-night 4.

ROCHESTER.—METROPOLITAN (L. R. Loffler, mgr.): Williams-Hughes Dramatic co. Dec. 27-1. Graustark 3. The Merry Widow 7. The Prince of To-night 10.

NORTHFIELD.—AUDITORIUM (A. K. Ware, mgr.): Howe's Pictures Dec. 13; pleased a good house. Robinson's Players 13. St. Elmo 18. The Third Degree 23.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, mgrs.): Moving pictures Dec. 21-28, using Licensed films; fairly well patronized.

MISSISSIPPI.

JACKSON.—THE CENTURY (S. C. Marshall, mgr.): The Golden Girl Dec. 21; to good business; co. satisfactory. The Flower of the Ranch 25; matinee and night; co. ordinary, to good houses. Mrs. Leslie Carter 28. The Cow Puncher 29. John E. Young 30. The Climax 1. Red Mill 3. Man of the Hour 4. Paul Gilmore 11. Tempest and Sunshine 12. The Passing Review 14. Isle of Spice 17. The Cat and the Fiddle 19. Lillian Russell 21. The House of a Thousand Candles 24. Grace Van Studdiford 27. Banda Mexicana 28. The Girl from Rector's 31.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): The Golden Girl Dec. 20; pleased good business. A Gentleman from Mississippi 25; matinee and evening, to heavy business; well pleased. Mrs. Leslie Carter 28. The Flower of the Ranch 30. The Cow Puncher 1. The Climax 4. The Red Mill 6. Paul Gilmore 7. John Griffith 8.

YAZOO CITY.—YAZOO THEATRE (D. Wolerstein, mgr.): Flower of the Ranch Dec. 27; very satisfactory, to good business. Cow Puncher 1, Climax 3. Red Mill 4. Man of the Hour 7.

MERIDIAN.—OPERA HOUSE (W. E. Jones, mgr.): The Golden Girl Dec. 22; good co. and fair business. Black Patti 24; good co. and business. Bennett's attractions 30, 31. The Red Mill 1.

BILOXI.—DUKATES (Fred Abbley, mgr.): Polly of the Circus Dec. 23 (canceled). Vaudeville and moving pictures 20-25; packed houses.

COLUMBUS.—THEATRE (James W. Newley, mgr.): Black Patti Musical co., to fair business; splendid performance.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): The William Grew Stock co. in The New Magdalene was well up to its high standard and pleased good business. Shenandoah will follow for open time week Dec. 26-1. In Old Kentucky 25; an old favorite that pleased fair business. The Talk of New York, with Victor Moore, 28.——LYCEUM (C. U. Philley, mgr.): Faust 9-20; excellent co. and production; Frederick Wilson, as Mephisto, deserved special mention; business good. The Candy Kid 21, 22; was well received by fair business; Raymond Paine was the star. The Tiger Lilies 23-25; snappy chorus and handsome costumes; business good. As the Sun Went Down 27-29. The Bohemian Extravaganza 30-1.

HANNIBAL.—PARK (J. B. Pripe, mgr.): Vogel's Minstrels Dec. 21; good co. and business. The Man on the Box 25; co. good; to two good houses. The Reno Stock co. in repertoire 27-1. Paid in Full 11. The Hidden Hand 15. The Gingerbread Man 25. The Girl at the Helm 27.

JEFFERSON.—CITY THEATRE (Richard Asel, mgr.): The Witching Hour Dec. 28; a splendid performance, to a light house. The Man on the Box 1. St. Elmo 8. Paid in Full 15. The Girl from the U. S. A.

FULTON.—PRATT'S THEATRE (Gaw and Newlands, mgrs.): Man on the Box Dec. 31. Johnson and McHale Minstrels 8. The Tiger and the Lamb 21.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Man on the Box Dec. 28. Richard Dalton 1. St. Elmo 6. Paid in Full 12.

MACON.—LOGAN (H. E. Logan, mgr.): The Man on the Box Dec. 21; pleased good business. Girls 23; very good comedy, to fair business. Son Ney Stock co. 27-1. St. Elmo 12.

MEXICO.—OPERA HOUSE (A. R. Waterman, mgr.): House of a Thousand Candles Dec. 16; co. good; deserved better house. Man on the Box 23. The Great John Ganton 18. Gingerbread Man 19.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Eye Witness Dec. 20; fair, to fair houses. The Candy Kid 25; excellent, to good houses. Victor Moore in The Talk of New York 27. Will Archie in Wildfire 30. The Fatal Wedding 31, 1.——LYRIC (L. M. Gorman, mgr.): The Heir to the Hoorah 20-25 was excellent to good houses. Prisoner of Zenda 26-1. The Maniac 3-8.——ITEMS: It is now authentically announced that the Shuberts will build or purchase a theatre in Lincoln during 1910.—The Oliver, which had been an open door house, returned to the syndicate ranks recently and prompted this move.—If the Shuberts obtain the Lyric, which is opposite the syndicate Oliver, a merry war is anticipated, with an increase in bookings and cut prices.—The White Mice gave a scamper at the Lincoln Hotel Christmas Eve, which was attended by the Orpheum bill.—Christine Prince gave a Christmas tree and frolic to the members of The Candy Kid co., on the Oliver stage 24.—All of the theatres played to crowded houses during holiday weeks and capacity both performances 25.

FORREST W. TEBBETS.

M'COOK.—TEMPLE (McConnell and Pennell, mgrs.): The Temple Stock co., a local organization, presented Rip Van Winkle Dec. 25, with the following cast: Rip Van Winkle, S. O. Beach; Derrich, Dan O'Brien; Vedder-Henrich, Roy Widenhamer; Little Henrich, Master Schwab; Cockles, George Kearns; Gretchen, Ethel Morrisey; Mennie, Dorothy Davidson and Elsie Campbell; Seth, Ed Williams; Katchen, Vica Bellew. It is the intention to make the organization permanent. A large and well pleased audience greeted the first production.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): Ernest Fisher co. Dec. 20-25, presenting The Gilded Fool, The Devil (Harrison Grey Fiske version), Monte Cristo, When We Were Twenty-one, Thelma, Prisoner of Zenda; strong; well balanced co. to S. R. O. on Christmas night; balance of week light. The Girl That's All the Candy 28. The Girl from U. S. A. 30.

FREMONT.—LARSON THEATRE (W. A. Lowry, local mgr.): Girl from U. S. A. Dec. 28 pleased very good business at reduced prices. Ernest Fisher's Players opened week 27-1 in Heir to the Hoorah to good business.——ITEMS: Girl from U. S. A. co. were laid off here the whole week before Christmas, opening again Christmas night.—This theatre is still independent as to booking.

FAIRBURY.—OPERA HOUSE (F. L. Rain, mgr.): The Girl from U. S. A. Dec. 25; good, to S. R. O. The Royal Slave 1. The Fighting Parson 11. Vanda Enos 17. Married in Haste 21. St. Elmo Feb. 10. A Husband on a Salary 15. Heinie Slits March 1. Vogel's Minstrels 8. May Stewart April 9.

YORK.—OPERA HOUSE (W. D. Fisher, mgr.): As the Sun Went Down Dec. 16; poor, to poor business. Girls 18; good business; fair. Boston Opera co. 25; fair business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Sherman's moving pictures Dec. 25 pleased big business. Same 1 and every Saturday. Gladys Klark co. 3-8.

CLAREMONT.—OPERA HOUSE (H. J. Eaton, mgr.): The Final Settlement Dec. 25; good play and co.; medium house.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning, mgr.): Unmindful of the severe weather Dec. 25, those in quest of amusements turned out in large numbers, filling all places of amusement. The vaudeville provided by Manager Lanning was a winner, every available seat being disposed of long before the curtain was rung up. Theatrically speaking, business is at a standstill, due to a dearth of bookings, and thus it will be until after the holidays. St. Elmo, with Vaughan Glaser, 4. Henry Miller, presenting The Great Divide, 17.——ITEMS: James White, an old showman, now a resident of Trenton, was in town last week, renewing old and making new acquaintances.—Florrie Benjamin, the comedienne, prior to her booking tour of long duration, came up from Philadelphia 25, as the guest of friends, and incidently "took in" the performance at the Auditorium.—Miss Benjamin proudly displayed a handsome diamond ring, a Christmas gift from her mother.—Lyman H. Howe presented an interesting collection of pictures at the Opera House, Mount Holly, N. J., 29.—Charles Hargreaves, the Philadelphia soloist, who sang himself into the hearts of the local playgoers, terminated an engagement of one year at the Auditorium Jan. 1.—W. H. Garvey, formerly manager for the Mamie Fleming Stock co., has joined the vaudeville forces, and his act, a musical one, is meeting with much favor.—Phil Bennett, the Italian street singer, concluded his third engagement at the Auditorium 25.—The absence of the familiar figure of Fred Breisford from his post of doorman at the Auditorium brought forth the fact that attractions extraordinary drew him to the State Capitol for the holiday season. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: Arnold Daly and an excellent supporting co. appeared Dec. 25 in a new play by Paul Hervieu, Know Thyself; the play was not at all satisfactory; it was entirely too "talky"; business at the evening performance was good, but the matinee was only fair. The Girl from U. S. A. was the attraction 27, 28; advertised as a musical dramatic novelty, but panned out to be a plain old melodrama, with a chorus of six females to furnish the music; business poor. The Three Twins 3-8. In the Bishop's Carriage 11, 12. Al. G. Field's Minstrels 15.

ALBERT C. D. WILSON.

BAYONNE.—OPERA HOUSE (A. H. Woods, mgr.): The Heir to the Hoorah was excellently performed by the Bayonne Stock co. Dec 27-1. Brandon Evans, as Joe Lacey; Clara Knott, as Kate Brandon; Edward Van Sloan, as H. Van Hensselaer, Joe's foreman; Lydia Knott, as Mrs. J. L. Kent, gave fine interpretation of their parts. The Girl of the Golden West 3-8.

PATERSON.—LYCEUM (Francis Gilbert, mgr.): Presented Arizona Dec. 27-29 to large and well pleased audiences; co. good. The Girl from the U. S. A. 30-1 to good houses; co.'s efforts pleased.——OPERA HOUSE (John J. Goetchius, mgr.): Presented The Climax 30, under the auspices of the Pica Club, to a large and fashionable audience; co. fine.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.): The Climax for the second time this season pleased a very large audience Dec. 28. Moving pictures 29-4. St. Elmo 5.

NEW YORK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): William Collier created much merriment in A Lucky Star Dec. 24, 25; business good. The Family, a new play by Robert H. Davis and interpreted by an excellent co. which included John Westley, Harold Russell, Walter Hale, Laura Hope Crews, and Mabel Burt, interested good sized houses 27, 28. John Westley did a splendid piece of emotional work at the close of the second act. Seven Days 29, 30. The Candy Shop 31, 1. Robert Edeson 3-5. Clara Lipman 7, 8.——BASTABLE (S. Bastable, mgr.): Rupert Hughes has written a brilliant play for Florence Roberts in The Transformation, which was produced here 25 to small houses. The dialogue is terse and laconic, and the situations gripping. Following is the cast: Florence Roberts, Maude Granger, Amanda Wellington, Irma Perry, Susanne Siegel, and White Whittlesey. The story is that of a talented though dissipated nobleman, who was married to and supported by a little seamstress. The man in time shows his ability as a painter and also his desire to relieve her of the task of supporting both. She dies just as her husband's ability is recognized and success is at hand. The painter has an unfinished picture of his wife and in his search for a suitable model to pose for its completion he discovers her physical counterpart in the person of a beautiful, selfish and thoroughly vicious woman, who falls in love with him and makes an effort to live up to the ideal of the former wife and eventually proposes to him, only to be refused. This results in a duel with one of her lovers, in which he is seriously wounded. She nurses him back to health, but his sight is gone and her devotion is rewarded by their marriage. The work of Florence Roberts, Amanda Wellington, and White Whittlesey deserves special mention. Bert Williams in Mr. Lode of Koal drew well 27-29. W. H. Turner 30-1. The Time, the Place and the Girl 3-5. The Gambler of the West 8-8.——ITEMS: Rupert Hughes was present at the opening performance of The Transformation.—The Bert Williams co. was delayed by the storm and the curtain did not ring up until 9.30. F. A. BRIGGMAN.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): The Man Who Stood Still Dec. 25 to two large houses; the supporting co. was excellent. Polly of the Circus 27-1; Gwendolyn Piers, a young actress of charming personality, was seen in the title-role, and her work deserves praise; James Cherry and J. B. Hollis were capital in their portrayal of the two deacons; the rest of the roles were capably handled; the co. played to big business. The Candy Shop 4, 5.——NATIONAL (H. Hurtig, mgr.): Going Some 24, 25; this clever comedy, with Walter Jones playing the lead, proved a very enjoyable holiday attraction, and was attended by good houses. Tillie's Nightmare 27-29; this new vehicle for Marie Dressler was certainly well fitted to her talent; in the character of Tillie Blobbs she was given ample opportunity and made the most of it; J. Clarence Harvey as Mother Goose did excellent work; Octavia Broske won much applause by her singing. The Transformation 30-1.——BAKER (D. M. Cauffman, mgr.): Strongheart 27-1; the Lytell co. made a strong presentation of this play with Mr. Lytell as Strongheart; his work was strong and forceful at all times; Miss Emmet made a charming Dorothy Nelson; Miss Buck and Angelo Newman shared the comedy honors. The Spotters 3-8.——COOK'S (F. Perry, mgr.): The Sporting Deacon 27-29; William Turner in the title-role gave a very interesting performance; his support was excellent and large audiences enjoyed each performance. Bert Williams in Mr. Lode of Koal 30-1; the music was bright and the comedy clean; as a holiday attraction Mr. Williams proved a magnet. The Gambler of the West 3-5.——CORINTHIAN (C. W. Coleman, mgr.): The Bowery Burlesquers 27-1; provided good entertainment of the liveliest sort; Lizzie Freligh carried most of the comedy, and did it well; the piece contains a lot of good music; Ben Jansen and Charles Jansen won much applause by their clever work.

E. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): Brothers Byrne in Eight Bells Dec. 25; two good holiday houses. The Climax returned 28, and repeated the splendid impression created last year when it was given a trial performance here; Howard Lange as Luigi Golfanti, Effingham Pinto as Pietro Golfanti, James Ryan as John Raymond, and Leona Watson as Adelina Von Hagen constituted as cast of unusual strength; large house. The Holy City 30. Under Southern Skies 31. The Gambler of the West 1. Polly of the Circus 3. Paid in Full 5. The Candy Shop 7. The Third Degree 8. Hattie Williams in Detective Sparkes 10.——ITEMS: The children of the local Orphans' Home were the guests of Manager G. W. Middleton, of the Mozart Theatre, at a special matinee at that house 27.—Manager Lee Norton, of the Lyceum, presented every attache of that house with a robust turkey 25. The attaches gave Manager Norton a handsome steamer trunk as a Christmas gift.—Manager Lee Norton and the management of The Gambler of the West have arranged for a special matinee of that play before the 1,500 inmates of the New York State Reformatory here 31.—Josephine Isleib, recently prima donna with the Borick's Theatre Opera co., has assumed the leading soprano roles with the Harris-Hartman Opera co.—Jesse Neilson has been made stage-manager of the Cook Stock co., Flint, Mich.

J. MAXWELL BEERS.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Buster Brown Dec. 25; two performances; Master Reed, Jack Bell, Loraine Lester, Grace Turner, Marion Langdon, Connie Mack especially good; H. A. Barrows one of the finest bass singers heard here; fine singing and dancing delighted two excellent houses. The Third Degree 4. East Lynne 7. Viola Allen in The White Sister 8.——ITEMS: The Buster Brown co. had a Christmas tree in the parlors of the New Woodruff Hotel at 9 P. M. 25, and a banquet was given by the management of the co. to all members of the co. in the main dining room at 7.30 P. M.—Master Reed did the Santa Claus act, and every one from leading woman to chorus girl was remembered.—B. R. Clarke, advance agent, of Going Some co., was a guest of The Buster Brown co. 25.

SARATOGA SPRINGS. — BROADWAY (Fred C. Mallery, mgr.): Ben Greet's Players in She Stoops to Conquer Dec. 25; excellent co. and production, to good business. The same co. presented Mrs. Katrina Trask's play, The Little Town of Bethlehem, 27, matinee and evening, to large and perfectly satisfied audiences; the costumes, scenery and stage effects were very handsome and won abundant applause; large delegations of society folk from Albany, Schenectady, and Glens Falls were present, special trains being run for their accommodation. The Climax 7. Johnson-Burns fight pictures 8. Buster Brown 13. The Time, the Place and the Girl 15.

OSWEGO.—RICHARDSON (Frank B. Foster, mgr.): Old Homestead Dec. 25; matinee and night; good co. and business. Frank Lalor in The Candy Shop 30. Third Degree 1.——ITEMS: The Old Homestead co., having an open date 24, celebrated the holiday season here with their annual Christmas tree, with the usual exchange of presents.—Manager Thompson remembered the members of his co. with suitable gifts and THE MIRROR correspondent presented each member with a Christmas card, wishing them the compliments of the season.—Manager Frederick Gillen, of the Oneonta Theatre, visited his parents here 25, 26.

SODUS.—NEW OPERA HOUSE (Mills Brothers, mgrs.): Sunny South Dec. 14; big house and generally satisfied. Buster Brown 22; almost new and pleased good sized audience despite blizzard and nearness to Christmas. Mummy and the Humming Bird 1. Holy City 10. Paid in Full 17.——ITEM: Sodus seems to be the one town where business is better than ever. Management gives every attraction protection and is very careful in selection of productions.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): The Third Degree Dec. 25 to good business; pleasing performance. The Call 27 to good business; pleasing performance. Go-Won-Go Mohawk in The Indian Mail Carrier 28 to good business; pleasing performance. Moving pictures 29 to good business; pleasing performance. 31. Elmo 30. Sunny South 31. The Climax 1. Broken Idol 3. Girl from Rector's 4. Henrietta Crosman 5. May Robson 8.

BINGHAMTON.—STONE OPERA HOUSE (J. P. F. Clark, mgr.): Maher Stock co. Dec 25 and week of 27 opened to packed houses. Quincy Adams Sawyer 6.——ARMORY THEATRE (E. M. Hart, mgr.): Man of the Hour 25 pleased large house. The Climax 29. A Pair of Country Kids 30. The Family 31. As Told in the Hills 1. Under Southern Skies 3.

DANSVILLE.—OPERA HOUSE (L. H. Heckman, mgr.): St. Elmo Dec. 17; special scenery failed to arrive in time; first class performance given, with house scenery, to splendid business. Lecture by Peter MacQueen, The Land and Game Where Roosevelt Hunts, 1. Buster Brown 17.

KINGSTON.—OPERA HOUSE (C. T. De Reis, mgr.): Old Homestead Dec. 22 pleased. The Call 25, matinee and night; one of the best of season to S. R. O. Third Degree 28 pleasing to S. R. O. Go-Won-Go-Mohawk 27; fair, to light house. Convict's Daughter 1. The Broken Idol 4. The Climax 5.

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Amusement Co., mgrs.): The St. Elmo co. (Inc.) gave a good presentation Dec. 28 to fair business; co. was good and pleased all. Wayne McPharian in The Widow McCarty 1. Holy City 4. A Broken Idol 7.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith, mgr.): The Sign of the Four Dec. 25, afternoon and evening; poor co. to small audiences. Eight Bells 28; good co. and good attendance. Constance Crawley in Justification 1. The Holy City 3.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): The Lily and the Prince Dec. 25, matinee and night; good co. and business. The White Squaw 27; good co. and business. The New Eight Bells 29. Justification 30. The Sign of the Four 1.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): St. Elmo Dec. 25; an exceptionally good co. and crowded house. Vassar Girls 1. Schubert co. in Going Some 6. Chauncey Keiffer Stock co. 10-15.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Royal Opera co. Dec. 13-1 (except 28); business fair. Candy Shop 28 gave satisfaction to S. R. O. Whiteside Strauss co. 3-8. Chicago Stock co. 10-15.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Polly of the Circus 4. The Candy Shop 6 (return). The Third Degree 7. The Time, the Place and the Girl 11. Clara Lipman in Marjorie's Mother 12. Uncle Tom's Cabin 13.

CORNING.—OPERA HOUSE (Ernest J. Lynch, mgr.): Eight Bells Dec. 27; good house; pleased. The Family 30. The Cash Girl 31. The Holy City 1. Paid in Full 6.

OWEGO.—TIOGA (John A. Lane, mgr.): The Holy City; weak co.; poor house. May Ward in The Cash Girl 1. Under Southern Skies 4

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz, mgr.): Faust Dec. 25, matinee and night, pleased good business.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss, mgr.): Along the Kennebec Dec. 28 pleased fair business. Barlow and Wilson 27; fair co. and business. The Girl of the Golden West 31. The Servant in the House 3. Wine, Woman and Song 5. A Stubborn Cinderella 7.

GREENSBORO.—OPERA HOUSE (S. A. Schloss, mgr.): Barlow and Wilson's Minstrels Dec. 23; poor attraction, to very small business. The Girl of the Golden West 1.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss, mgr., J. D. Arnold, res. mgr.): Servant in the House Dec. 31.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Al. Martin's U. T. C. co. Dec. 29.—ITEMS: Manager Clifford has added two large electric lights to the front of the theatre, which makes it like noonday.—Elmer Fritz, of The Girl of the U. S. A., spent Christmas with his family here. WILLIAM H. McCOWN.

SPRINGFIELD.—FAIRBANKS (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus. mgr.): The Third Degree Dec. 22, 23; co. excellent and the play made a hit and was very enthusiastically received by light business. Rose Stahl in The Chorus Lady 25; was very well received and drew very good audiences. A Winning Miss 28; co. and presentation pleased, but drew light house. Richard Carle in Mary's Lamb 29. Jack Johnson and Troupe 3. Three Twins 6. James K. Hackett in Samson 13.—GRAND (Springfield Theatre Co., mgrs.): Her Dark Marriage Morn 25; to two very good houses. Martin's U. T. C. co. 28; to very good patronage. The Nine Mouse 31, 1. Nancy Boyer Stock co. 3-15.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): Keyes Sisters Stock co. opened for week Dec. 25 with two performances, to capacity houses; plays: A Romance of Arkansaw (matinee), and Little Miss Nobody from Nowhere. House of a Thousand Candles 3. Rip Van Winkle 5 (cancelled). Married in Haste 10. The Soul Kiss 13. Eight Bells 14. Howe's Moving Pictures 17. The White Squaw 20. Her Dark Marriage Morn 22. The Traveling Salesman 24. The Isle of Spice 25.

LIMA.—FAUROT (L. H. Cunningham, mgr.): The Girl Question pleased two good houses Dec. 25. Nancy Boyer Stock co. drew good houses and gave satisfaction 27-1; Miss Boyer is a favorite here. The Girl from Rector's 4. The Climax 6.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Tempest and Sunshine Dec. 25, to two good houses. The House of a Thousand Candles 1. The Soul Kiss 11. Richard Carle 12.—GRAND (C. I. Elsler, mgr.): The Wandering Musician 23-25; good business and pleased. Lena Rivers (co. 1) drew well; large box of fire receipts. Charlotte Temple 30-1. The Wolf 3-5. Married in Haste 6-8. The Isle of Spice 10-12. Her Dark Marriage Morn 13-15. Queen of Secret Seven 17-19. Broadway After Dark 24-26. Charley Grapewin in Above the Limit 27-29.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seavelle, mgr.): Al. G. Field's Minstrels Dec. 25; satisfactory to two record-breaking houses. Grace Van Studdiford in The Golden Butterfly 2,; delighted fair house. Adelaide Thurston in Contrary Mary 28; pleased small audience. The House of a Thousand Candles 29; excellent co. and business. The Merry Widow and the Devil 30. The Girl from the U. S. A. 1.

ASHTABULA.—LYCEUM (S. F. Cook, mgr.): H. M. S. Pinafore Dec. 21 by local talent; very good business, to capacity. Senior Dario and co. of vaudeville performers 24, 25; matinee 25; fair co.; poor business. The Lily and the Prince 27; one of the season's best offerings; business fair.—ITEM: Manager Cook was presented with an office chair by house men 25.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.): Wizard of Wiseland Dec. 17; poor attraction, to fair house. Al. G. Field's Minstrels 27 pleased two full houses. Beulah Poynter in Lena Rivers 30. Thomas Jefferson in Rip Van Winkle 5. Dr. Frank G. Smith (Lecture) 19.

CANTON.—GRAND (E. E. Rutter, res. mgr.): The Brand of a Thief played to two large houses Dec. 25. The Girl from Rector's pleased a large audience 29. The House of a Thousand Candles 30. Married in Haste 31. Rip Van Winkle 4. The Girl Question 5. St. Elmo 8.

STEUBENVILLE.—GRAND (A. M. Morley, mgr.): Queen of the Outlaw Camp pleased twice Dec. 25; fair returns. The House of a Thousand Candles, with good co., 27; business good. Married in Haste 30. Lena Rivers 31. Al. G. Field's Minstrels 3. The White Squaw 4. Fifty Miles from Boston 6.

MARION.—GRAND (Edmond Bois, mgr.): The Girl from Rector's 18; pleased a good house. U. T. C. 21, to a good attendance. Quincy Adams Sawyer 25 (matinee and evening), well received; good attendance. The Blue Mouse 29. Constance Crawley in Justification 30. The Wolf 1.

CRESTLINE.—OPERA HOUSE (Geo. H. Beck, mgr.): Farmers' Institute Dec. 21, 22; well attended. Columbia Trio 23; pleased fair business. Uncle David Holcomb 3. Her Dark Marriage Morn 10. The Girl of the Mountains 26.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.): The Blue Mouse Dec. 28; good co. and business. Frank Woodruff in The Call of the Wild 31. The Girl from Rector's 5. The Jubilee Singers 12. Elks' lecture by Professor Shelly 14 (A Trip Around the World).

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Three of a Kind Dec. 23 (cancelled). Santanelli, hypnotist, 27-1 attracted good houses. Call of the Wild 4. David Holcombe 11. The Lost Trail 20.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Moonshiner's Daughter Dec. 25, matinee and night; co. and business fair. Three Twins 3. A Gentleman from Mississippi 17. The Traveling Salesman Feb. 9.

EHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Gatran, mgrs.): Married in Haste 5. The Girl from U. S. A. 7. The Girl from the Mountains 18. Her Dark Marriage Morn 20.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): On the Suwanee River Dec. 25; two houses; pleased. Martin's U. T. C. 28. The Moonshiner's Daughter 31.

FINDLAY.—MAJESTIC (C. L. Gilbert, mgr.): East Lynne Dec. 25; good house well pleased. The Girl from Rector's 30. The Call of the Wild 1. Granstark 8. Boston Singers 13.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Married in Haste Dec. 25; fair, to poor business. Three Twins 28.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon, mgr.): The Moonshiner's Daughter Dec. 28; fair business and co.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Dark Dec. 26-30. The Girl from Rector's 31.

OKLAHOMA.

BARTLESVILLE.—OKLAH THEATRE (John Flinn, mgr.): Lem Parker in Final Settlement Dec. 25; matinee and night; good co. and business. Lyman Twins in The Prize Winners 29. Strongheart 1, matinee and night. Victor Moore in Talk of the Town to follow.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks, mgr.): Strongheart Dec. 23; good, to fair house. The Girl Question 26; good co. and good business. House of a Thousand Candles 27. The Right of Way 29. Lymann Twins 1. Lion and the Mouse 2.

PENNSYLVANIA.

READING.—ACADEMY (Reis Circuit and N. Appell, mgrs.; Phil Levy, res. mgr.): Paid in Full Dec. 25; to good business in spite of exceedingly unpleasant weather; Blanca West, as Emma Brooks, won favor for her excellent portrayal of her exacting part, and was supported by a capable co. Henrietta Crosman 27 in Sham; played to a large and enthusiastic audience, which liberally applauded her efforts; Miss Crosman looked charming and acted extremely well, while her support was all that could be desired; in the co. were Ida Waterman, Marguerite St. John, Emma Butler, Paul Dickey, Albert Brown, Frank E. Jamison, Edouard Durand, Charles Walcott, Ines Plummer, Gertrude Clemens, Augusta B. Scott, Jack Mahoney. Daniel Boone on the Trail 28, with matinee; a thrilling romance, well acted; business fair. Elsie Ferguson in Such a Little Queen 29; was a pleasant surprise and a distinct triumph; a large and demonstrative audience greeted Miss Ferguson in this, her first appearance as a star in this city; the scenery was worthy of mention, special attention having been given to details; in her well selected support were Frank Gillmore, George W. Barnum, Francis Byrne, Ralph Stuart, Jessie Ralph, Louis R. Grisel, Eleanor Lawson, Gertrude Barrett, Marion Little, Stanley G. Wood, Herman Fields, Kraft Walton, Arthur A. Klein, A. W. Neuendorf. Caught at Last 30. The Night Owls 31, with matinee and midnight performance. The Traveling Salesman 1. The Lid Lifters 3. Clara Lipman in Marjory's Mother 4. The Show Girl 5. May Robson 6. Lena Rivers 7. English Grand Opera co. 8.

SCRANTON.—LYCEUM (C. L. Durban, mgr.): The Traveling Salesman Dec. 25, with matinee; excellent co. to two capacity houses; Austin Webb as Bob Blake and Rosalind Coghlan as Beth Elliott scored individual hits and received many curtain calls; Jack L. Newton as Franklyn Royce merits special mention. The others; Harriet Sheiden, Janet Hackett, Florence Hackett, Albert Hackett, George Smithfield, Gideon Burton, Joseph Sullivan, Scott Higgins, John Von Statten, Dan Baker, George M. Devere. Henrietta Crosman in Sham 29; co. and business excellent; although all the parts were well taken, still Miss Crosman as Katherine Van Riper was easily the star, and was accorded many curtain calls; Marguerite St. John as Mrs. Fordyce Brown, Albert Brown as J. Montague Buck, and Gertrude Clemens as Rosey merit special mention; the scenery was fine. The others; Ida Waterman, Emma Butler, Charles Walcott, Ines Plummer, Augusta B. Scott, Paul Dickey, Frank E. Jamieson, Eduard Durand, and Jack Mahoney. Elsie Ferguson in Such a Little Queen 30; good advance sale. Under Southern Skies 1. May Ward in The Cash Girl 3, 4. Clara Lipman in Marjorie's Mother 6. The Candy Shop, with Frank Lalor and Mrs. Annie Yeamans, 8.

ALLENTOWN.—LYRIC (N. E. Worman, mgr.): Willie Collier in A Lucky Star Dec. 16 to a very appreciative audience; good co. A Stubborn Cinderella 17 drew fair house; co. and performance good. Patsy in Politics 24 failed to appear. William A. Brady's co. in The Dollar Mark 25, despite the blizzard; patronage both afternoon and night was good; excellent co.; fine performance. Charles K. Champlin and co. opened 28 for week in An Old Sweetheart of Mine for matinee and The Powers That Be night performance; Mr. Champlin is a great Allentown favorite, and was enthusiastically received. The Call 5. Under Southern Skies 7. The Convict's Daughter 8.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (M. C. Kaier, mgr.): Lena Rivers Dec. 29, with matinee; mediocre co., to good business. Minstrel (local benefit) 1. Al. Wilson in Mets in the Alps 3.—ITEMS: With characteristic generosity during holiday season Miss Kaier, manager Grand, entertained breaker boys one night and school children the next with two solid hours of fine motion pictures free.—Local musical talent, headed by J. Heaton Kirchner, peer of local minstrelsy, will hold forth 1, in black face, to benefit baseball association.

HARRISBURG.—MAJESTIC (N. C. Mirlick, local mgr.): Francis Wilson in A Bachelor's Baby Dec. 25; good attendance; the play was well received; Mr. Wilson has a good support, but the honors were shared by the child, Baby Davis. Elsie Ferguson in Such a Little Queen 27, 28; business fairly good; co. of more than ordinary merit; play finely staged. Henrietta Crosman 30. Paid in Full 1. Clara Lipman 3. The Show Girl 4. English Opera co. 5.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Billy Van's co. in Patsy in Politics Dec. 25 pleased large houses. Paid in Full 28; good co.; audience small. Clara Lipman in Marjorie's Mother 30 pleased a very large house, under the auspices of the local Press Club. Grace George in A Woman's Way 1. English Grand Opera co. in Aida 4 canceled on account of the illness of the prima donna.

ALTOONA.—MISHLER (I. C. Mishler, mgr.): The Champlin Stock co. closed a very successful engagement Dec. 25. Clara Lipman in Marjory's Mother 28; good house; clever performance. Out in Idaho 29; fair attendance. Joe Hortis in Frits, the Wandering Musician, 30; large business. A Gentleman from Mississippi 31; crowded house. Henrietta Crosman 1. The Show Girl 3. Jack Johnson 5.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown, mgr.): Viola Allen in The White Slater Dec. 25; excellent, to excellent business. Andrew Mack in A Prince of Bohemia 31, 1.—LUZERNE (L. H. Baker, mgr.): Kentucky Belles 23-25; good co. and business. Jolly Girls 27-29; good co. and business. Miner's Americans 30-1. Moulin Rouge 3-5. Williams Imperials 6-8.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): A Stubborn Cinderella Dec. 25; pleased two large audiences. Lyman H. Howe's motion pictures 27; pleased fair business. The Boy with the Boodle 28. Daniel Boone on Trail 30.—ITEM: The Stubborn Cinderella co., with its scenery cars, were snowbound in Norristown over Sunday.

TARENTUM.—NIXON (C. N. Reed, mgr.): Uncle Dave Holcomb Dec. 28 gave two good performances, to big business. A Girl of the Mountains 27 pleased fair house. Thomas Jefferson 31. Tempest and Sunshine 1. Isle of Spice 4. Patsy in Politics 11. St. Elmo 18. Yankee Doodle Detective 20. House of a Thousand Candles 22.

MEADVILLE.—ACADEMY (Reis Circuit', Ben F. Mack, mgr.): Chauncey-Keiffer co. Dec. 27-1; very good co.; pleased good business. Plays first half: The Young Wife, Molly Bawn, Pretty Peggy, and East Lynne. Adelaide Thurston in Contrary Mary 1-3. The Girl of the Mountains 4. Eight Bells 5. Howe's moving pictures 6.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The House of a Thousand Candles Dec. 25; fair attraction and good business. Clara Lipman in Marjory's Mother 27; splendid performance, to fair business. Joe Hortis 29. U. S. Military Tournament M. P. 30. Henrietta Crosman in Sham 31. The Show Girl 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): The Cutter Stock co. Dec. 20-25; last half in The Wall Street Detective, The Cowboy Sheriff, A Woman's Way, Divorcons, and At the Risk of His Life; to small but pleased audiences; specialties good. Kirk Brown Stock co. 3 and 8.

KANE.—TEMPLE (H. W. Sweely, mgr.): Johnson and Ketchell fight pictures drew well Dec. 28. A Girl of the Mountains 29; pleased. Swedish Magician and Musician 30. St. Elmo 5. Patsy in Politics 15. The Girl Question 21. Daniel Boone co. 24. The Burglar 22. Martin's U. T. C. co. 29.

GREENSBURG.—ST. CLAIR THEATRE (Kirk and Allison, mgrs.; A. G. White, res. mgr.): Manhattan Stock co. in repertoire Dec. 20-25; delighted good sized audiences. Lyman Howe's pictures 30. Out in Idaho 31. Guy Brothers Minstrels 1. The Great Duncan Show 3.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus. mgr.): Mae La Porte Stock co. Dec. 20-25; closed to poor business; co. fair. Isle of Spice 30. Adelaide Thurston 31. Howe's Moving Pictures 1. House of a Thousand Candles 3. Field's Minstrels 6. Lena Rivers 7. Girl Question 8.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark, mgr.): The White Squaw co. Dec. 22; fair co.; fair sized audience. The Banker's Child 29; good co. and business. St. Elmo 31. Wizard of Wiseland 11. The Girl Question 17.

NEW CASTLE.—OPERA HOUSE (Reis Circuit, lessees and mgrs. E. H. Norris, bus. mgr.): Moore's Minstrels Dec. 15, 16 (local); good performance; attendance fair. Mae La Porte Stock co. 20-25 opened to very poor business; co. fair. Howe's moving pictures 1.

MAUCH CHUNK.—OPERA HOUSE (Mulhearn and Metzinley, mgrs.): Howe's moving pictures Dec. 21 to good business. Night Owls 27; good co., to large business. A Pair of Country Kids 4. Moving picture balance of week.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Paul Burns Amusement co. Dec. 25; big business 2 S. R. O. sign out at night. Joe Hortis as Frits the Wandering Musician 28 (return); drew small business. The Stepson 6.

BRADFORD.—THEATRE (Jay North, mgr.): The White Squaw Dec. 23 attracted two large holiday houses. Thomas Jefferson in Rip Van Winkle 28 pleased good attendance. Eight Bells 1. The Show Girl 5. Adelaide Thurston 8.

SHARON.—GRAND (G. B. Swartz, res. mgr.): Mae La Porte Stock co. Dec. 27-1 opened in Her Great Awakening to good business, following with When Hearts Are Young, Little Miss Eaglet, A Brother's Revenge, The Girl of the White Trail, and The Power of Money.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Isle of Spice Dec. 25 drew large business; co. only fair. The White Squaw 31. A Girl of the Mountains 1.—ITEM: Contrary Mary, with Adelaide Thurston in title-role is underlined.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): The Show Girl Dec. 28 pleased a large audience. The Traveling Salesman 3. Charles Champlin Stock co. 17-22.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Ethel Morton's Opera co. Dec. 25, matinee and night; fair business and house. Paid in Full 27; large house; fine co. Human Hearts 30.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): Lena Rivers Dec. 25; pleased two large houses. Traveling Salesman 30. Pair of Country Kids 1. Banker's Child 6. Cash Girl 8.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Tempest and Sunshine Dec. 17; good attraction; excellent business. Paid in Full 4.

ST. MARYS.—TEMPLE (J. S. Speer, mgr.): W. W. Blair and Adelaide French in The Mummy and the Humming Bird Dec. 29; very good co. to good business. A Broken Idol 15.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shirabrook, mgr.): Out in Idaho Dec. 28; to good business. Patsy in Politics 30. Buster Brown 6.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): Caught at Last Dec. 27; fair. The Traveling Salesman 28 pleased a good sized house. May Ward in Cash Girl 6.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller, mgr.): Isle of Spice Dec. 29; very good business and co. House of a Thousand Candles 4. Eight Bells 8.

SHENANDOAH.—THEATRE (M. J. O'Hara, mgr.): Charles Robinson and His Night Owls Dec. 25; to big business. The Billiken Girl 1.

FREELAND.—OPERA HOUSE (John J. McMennimen, mgr.): Holy City Dec. 20 to poor house; co. good.

MILTON.—OPERA HOUSE (A. J. Blair mgr.): The Banker's Daughter 4.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Bufington, mgr.): The Bijou Stock co. in The Sweetest Sin Dec. 27-1 to good business; it is certainly the best work Kathryn Shay has done since joining the co.; her portrayal of Kate O'Rourke was excellent; Leiah Wallace did well in a small part; also Ada Cheenbalgh; Henrietta Bagley scored as Mrs. Cafferty; Earl Simmons as Brandon Douglass and William Barwald as Skeets O'Connor were excellent the latter making a hit; Fred Sutton as a friend of Douglass was good, and worked under a disadvantage, having a telegram brought him on the stage announcing the death of his mother; others in the cast that did well was Theodore A. Monahan, James H. McLaughlin, Henry Hebert, and Fred Newcombe; Bob McClung made the hit of the play with his sailor "get up" and his impersonation of Sam Skiff. Hearts Enthroned 3-8.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Cohan and Harris' Minstrels Dec. 25, matinee and night, highly pleased two fine audiences. Kyrie Bellew and strong co. in Builder of Bridges 27 proved intensely interesting to a full house. The Servant in the House with Tyrone Power as the drain man, 28, 29; drew well and appealed strongly. Royal Chef 31. The Prince Chap 3. Girl of the Golden West 6. Lillian Russell 7. Mrs. Fiske 22.—LYRIC (C. F. Kessnick, mgr.): The Long Stock co. 25-1 in The Gilded Youth; fair, to fair sized audiences.

COLUMBIA.—THEATRE (F. L. Brown

X. BAZIN'S FAR FAMED DEPILATORY POWDER

REMOVES SUPERFLUOUS HAIR

SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N. Y. CITY.

mgr.): The Servant in the House Dec. 27; good, to good business. The Builder of Bridges 28; excellent, to large house. Cohan and Harris' Minstrels 29 pleased large house. Royal Chef 1. Girl of the Golden West 4. Prince Chap 5. Merry Widow 15.

ABBEVILLE.—GRAND OPERA HOUSE (A. B. Cheatham, mgr.): Dark Dec. 27-1. Pardfal 4.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): The Elwin Strong co. Dec. 20-25; good co.; fair business. Plays: Across the Rio Grande, Hearts and Flowers, Thorns and Orange Blossoms, Dr. Jekyl and Mr. Hyde, Way Out West, and The Gambler and the Lady. The Thief 27; excellent performance; good business. The Girl That's All the Candy 30.

SIOUX FALLS.—NEW THEATRE (Fred Becher, mgr.): Ole Olson Dec. 19 pleased a good house. The Humpty Dumpty co. 25, matinee and evening; performance and co. first class to full houses. The Thief 29. Tim Murphy 30, 31.

TENNESSEE.

DYERSBURG.—PALACE (Kate Shepard, mgr.): The White City Comedy co. and moving pictures Dec. 23-26; fair attraction, to good business.—ITEM: Eddie Sawyer and co. are traveling down the Mississippi River on his yacht, "Eddie," but on account of ice left the boat at Hickman, Ky.; after making Union City, Dyersburg, Ripley, Covington and Tiptonville, Tenn., will return to the boat.

CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): Al. H. Wilson pleased good business Dec. 25. Manhattan Opera co. 27-31. Isle of Spice 1.—BIJOU (O. A. Neal, mgr.): David Copperfield 20-25 pleased good business. Mrs. Wiggs of the Cabbage Patch 27-1.—ITEM: The name of the Shubert will be changed 1 to the Albert.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): The Manhattan Opera co. closed a successful week's business here Dec. 20-25. Al. H. Wilson in Mets in Ireland pleased fair audience 27. Cohan and Harris' Honey Boy Minstrels, with George Evans, 1.—BIJOU (Fred Martin, mgr.): McFadden's Flats 27-1; opened to capacity business and well pleased audience. David Copperfield week 3-8.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown, mgr.): Al. H. Wilson in Mets in Ireland Dec. 28; medium business; delighted America 30.

TEXAS.

LA GRANGE.—OPERA HOUSE (B. F. Hartgel, mgr.): Texas Dec. 3; fair co. and business. The Little Minister 9; fair co. and business. Gertrude Ewing co. in Under Two Flags 13. Daughter of Judea 14. Sapho 15; splendid co. and good business. Human Hearts 17 pleased fair business. The Missouri Girl 21; good co. and fair business. East Siders (home talent) 30. Dixie Minstrels 4. May Stewart 12. College Boy co. 13.

SULPHUR SPRINGS.—JEFFERSON (J. Bert Thomas, mgr.): A Gentleman from Mississippi Dec. 14; performance and business good. The Gingerbread Man 18; good co. and business. The Time, the Place and the Girl; performance fair, to good business. The Cowboy's Girl 23; good co. but light business, account very inclement weather. The House of a Thousand Candles 30.

VICTORIA.—OPERA HOUSE (H. J. Hauschild, mgr.): Human Hearts Dec. 15; a passable attraction, to medium house. The Right of Way 18; first class, to a small house. Paid in Full 22; excellent, to an unjustly small audience. Babes in Toyland 23; a musical extravaganza which pleased a medium audience; weather very bad.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, mgr.): Gingerbread Man Dec. 21; well balanced; capable co.; convulsed good house. Hans Hanson 22; mediocre, to fair audience. Johnson-Ketchell pictures 23; appealed to top-heavy house.

SHERMAN.—OPERA HOUSE (A. B. Saul, mgr.): The Cat and the Fiddle Dec 20; good business; pleased. The Time, the Place and the Girl 22; well filled house; performance hardly up to average.

M'KINNEY.—OPERA HOUSE (Jesse Wardin, mgr.): People's Stock co. for three weeks beginning Dec. 13 to good business; co. good. Hart's Musical Comedy co. 3-5. House of a Thousand Candles 17.

MARSHALL.—AUDITORIUM (Leon A. Meyers, mgr.): A College Boy Dec. 20; but, owing to weather, they did not play. Cat and the Fiddle 23; good business and co. A Cowboy's Girl 25; good business.

THURBER.—OPERA HOUSE (A. H. Miller, mgr.): Dark. Minister's Daughters canceled. Angel's Comedians week Dec. 27-1. Missouri Girl 8.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Fluffy Ruffles Dec. 21 to large and pleased audience.

VERMONT.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): The Final Settlement 5.

WHITE RIVER JUNCTION.—GALE'S OPERA HOUSE (A. M. Hall, mgr.): Buster Brown 6.

NEWPORT.—LANE'S OPERA HOUSE (H. S. Lane, mgr.): The Final Settlement 3.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): Florence Davis in Are You a Suffragette? Dec. 25; only fair. The Girl of the Golden West 28, 29, to fair business. Al. H. Wilson 30. A Stubborn Cinderella 31. Kyrle Bellew 1.—BIJOU (C. I. McKee, mgr.): Cecil Spooner in The Little Terror 27-1 to capacity. Arizona 6-8.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): Dark Dec. 20-25. Buster Brown 30. St. Elmo 3.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): The Girl of the Golden West Dec. 27 gave good satisfaction to fair audience.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE (C. W. Pippus, mgr.): Out in Idaho Dec. 14; poor performance, to good business. The Moonshiner's Daughter 15; unsatisfactory, to small house. The Wandering Star 23 (local); small house. Three Twins 24; to big business. The Bostonian co. 25; matinee and night; pleased, to light business. Wizard of Wiseland 27; fair co., to good business. Al. G. Field's Minstrels 29.

FAIRMONT.—OPERA HOUSE (J. E. Powell, mgr.): Wrestling contest Dec. 17; fair house. Lonesome Cove 21 failed to appear. Three Twins 23; large house; excellent satisfaction. Ma's New Husband 25; two good houses; poor co. English Grand Opera co. in Aida 28 pleased poor house. Al. Field's Minstrels 30. Wizard of Wiseland 31.

PARKERSBURG.—CAMDEN (W. E. Kemery, mgr.): The Wizard of Wiseland Dec. 25; very poor; good business. Adelaide Thurston in Contrary Mary 27 pleased good house. Field's Minstrels 28 pleased. Three Twins 29 delighted S. R. O. business. The Moonshiner's Daughter 1.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): Hutton-Bailey Stock co. Dec. 27-1 pleased good business. Gentleman from Mississippi 13. House of a Thousand Candles 15. Georgia Minstrels 25. Royal Chef 27.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): The Wizard of Wiseland Dec. 28; excellent, to capacity. Patsy in Politics 4. My Boy Jack 7. Tempest and Sunshine 11. Girl from U. S. A. 19. St. Elmo 28.

MARTINSBURG.—CENTRAL OPERA HOUSE (William H. Irvine, mgr.): Brenton-Runkel Stock co. in one-act comedies and vaudeville Dec. 27-31; pleased good business. Patsy in Politics 1. The Partello Stock co. 3-8.

GRAFTON.—BRINKMAN OPERA HOUSE (Geo. Brinkman, Jr., mgr.): The Wizard of Wiseland Dec. 29; pleased full house. Balance of week moving pictures, to good business.

WISCONSIN.

JANESVILLE.—OPERA HOUSE (Peter L. Myers, mgr.): Winninger Brothers co. opened week's engagement Christmas day, to crowded matinee house and standing room at a premium at night, with John, the Janitor, written by Frank Winninger; excellent co. and great favorites here; their repertoire is: The Golden Rule, Sammy of the Plains, A Stranger in a Strange Land, A Stubborn Farmer, A Gypsy Warning, Reaping the Harvest, Keppler's Footsteps, The Arkansaw Traveler. Eddie Foy in Mr. Hamlet of Broadway 3.

FOND DU LAC.—HENRY BOYLE THEATRE (P. H. Haber, mgr.): Hyde's Theatre Party opened seven nights' engagement Dec. 25, matinee and night, playing The Gibbel Fool; satisfaction, to good business. Other plays: Chimmpy Fadden, Angle the Country Girl, The Meddler, The Texan, A Scrap of Paper, The Lily and the Prince 3. Polly of the Circus 11. The Climax 12. Miss Petticoats 20. The Thief 21. The Winning Miss 25. A Stubborn Cinderella 31.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Sweet Clover co. Dec. 25; capable co. but drew only moderate business. A Stubborn Cinderella 26, matinee and evening; splendid co.; large patronage. The Fatal Wedding 27; good co. and very fair patronage. Todd and Fries co. 30-1 in The Town Sport. The Marriage of Malinda, and The Merry Widow and Her Beau. The American Idea 2. A Matinee Idol 4. Wade Theatre Party 5-10.

OSHKOSH.—OPERA HOUSE (J. E. Williams, mgr.): North Brothers' Superb co. Dec. 25-2 opened with The Power of the Cross to good house.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Little Johnny Jones 2.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Return engagement of the Robinson Opera co. Dec. 25-8 opened to two large holiday houses, presenting The Mikado at the matinee and The Show Girl at night. There have been several additions to the co.'s roster since here a few months ago, including Charles Hillman, Charles Fulton, Jack Henderson, Arthur Darvo, Minna Storm, Marie Prietsch, and George B. Prietsch, musical director. The bills for week were Mikado, Chimes of Normandy, Carmen, Bohemian Girl, Boccaccio, The Mascot, and Pinafore, the latter two offerings ushering in the new year.

WINNIPEG, MAN.—WINNIPEG THEATRE (W. B. Lawrence, mgr.): Daniel Frawley Stock co. in The Girl of the Golden West Dec. 20-25; well received. Aileen May, new leading woman, made a good impression, as did also Mr. Frawley, who appeared with the co. for the first time. The Pit 27-1. If I Were King 3-8.—WALKER (C. P. Walker, mgr.): The Climax 20-25; splendid, to big business. Marie Cahill in The Boys and Betty 27-30. Blanche Walsh in The Test 31, 1.—GRAND (Kelly and Rowe): Warda Howard, late of the Winnipeg, played Sapho to crowded houses all week 20-25. Three Weeks 27-1.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Time, the Place and the Girl Dec. 28 to capacity business; very good. Going Some 27-29; excellent, to very good business. Granstark 30-1. May Robson in The Rejuvenation of Aunt Mary 4, 5.—OPERA HOUSE (P. Gorman, mgr.): Reopened with The Volunteer Organist 1. The Arrival of Kitty 3-5.

QUEBEC, QUE.—AUDITORIUM (J. H. Alos, res. mgr.): May Robson presented The Rejuvenation of Aunt Mary Dec. 23, 24; Miss Robson gave a delightful impersonation. Hammerstein's Light Opera co. 3-8 in The Chimes of Normandy, Mascotte, Mignon, Le Petit Duc, and La Fille de Mlle. Angot.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): W. S. Harkens co. in Land of Midnight Sun and A House of a Thousand Candles Dec. 25, to crowded houses.—ITEMS: Manager Medcalfe has gone on a vacation trip to England.—Proposals for the purchase of the Academy will be received up to Feb. 1.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan, mgr.): The Time, the Place and the Girl Dec. 23; to fair business. The Volunteer Organist 25; to S. R. O. Granstark 29. Going Some 30. The Arrival of Kitty 1. May Robson 3. Polly of the Circus 8. U. T. C. 11.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): Under the North Star Dec. 25; performance and house fair. Paying the Price 27 failed to arrive. The Lost Trail 29. Prince Chap 30. Stetson's U. T. C. 1. The Blue Mouse, with Mabel Barrison, 4.

BARRIE, ONT.—OPERA HOUSE (Jno. Powell, mgr.): Granstark Dec. 27; large and pleased audience. Paying the Price 30. The Prince Chap 3. The White Squaw 11.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 25-15.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Boston, Mass., Dec. 27-8, Pittsburgh, Pa., 10-15.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Pittsburgh, Pa., 3-8, Rochester, N. Y., 10-12, Buffalo 13-15.

ARSENE LUPIN (Charles Frohman, mgr.): Chicago, Ill., Dec. 27—indefinite.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Coffeyville, Kan., 4, Independence 5, Chanute 6, Iola 7, Wichita 8, Newton 10, Abilene 11, Concordia 12, Clay Center 13, Junction City 14, Beatrice, Neb., 15.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Walton, N. Y., 4, Delhi 5, Susquehanna, Pa., 6, Owego, N. Y., 7, Binghamton 8, Addison 10, Andover 11.

BANKER'S CHILD (Harry Shannon, mgr.): Bloomsburg, Pa., 4, Berwick 5, Hazleton 6, Lansford 10, Mauch Chunk 11, Plymouth 12, East Stroudsburg 13, Bangor 14, So. Bethlehem 15.

BARRIER, THE (Klaw and Erlanger, mgrs.): New York city Jan. 10—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Galesburg, Ill., 4, Quincy 5, Bloomington 6, Decatur 7, Springfield 8, St. Louis, Mo., 10-15.

BELLEW, KYRLE (Charles Frohman, mgr.): Washington, D. C., 3-8.

BEN-HUR (Klaw and Erlanger, mgrs.): Baltimore, Md., 3-8, Washington, D. C., 10-15.

BEVERLY (Eastern; Delamater and Norris, Inc., mgrs.): Effingham, Ill., 4, Bloomington 5, Ft. Wayne, Ind., 6, Findlay, O., 8, Toledo 9-12, Van Wert 13, Adrian, Mich., 14, Ann Arbor 15.

BEVERLY (Western; Delamater and Norris, Inc., mgrs.): Seattle, Wash., 2-8, Portland, Ore., 9-15.

BRAND OF A THIEF (J. P. Eckhardt, mgr.): Detroit, Mich., 2-8, Chicago, Ill., 9-15.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Douglass, Ariz., 4, Tucson 5, Prescott 7, Phoenix 8, Redlands, Cal., 10, San Bernardino 11, Bakersfield 12, Fresno 13, San Jose 14, Stockton 15.

BREWSTER'S MILLIONS (C. H. Livingston, mgr.): Woonsocket, R. I., 5, Brockton, Mass., 7, 8, Rochester, N. Y., 10, Toledo, O., 12, Omaha, Neb., 16.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Buffalo, N. Y., 3-8, Cleveland, O., 10-15.

BURKE, BILLIE (Charles Frohman, mgr.): Detroit, Mich., 3-8.

CALL, THE (Leander Sire, mgr.): Atlantic City, N. J., 3, 4.

CHERRY, CHARLES (The Shuberts, mgrs.): Kansas City, Mo., 2-8.

CIRCUS MAN (Klaw and Erlanger, mgrs.): Bangor, Me., 3, 4, Lewiston 5, 6, Lowell, Mass., 7, 8, Haverhill 10, 11, Lawrence 12, 13, Salem 14, 15.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.

CLANSMAN (George H. Brennan, mgr.): Cincinnati, O., 2-8, Middletown 10, Richmond, Ind., 11, Logansport 12, Ft. Wayne 13, Waukegan, Ill., 14, La Crosse, Wis., 15.

CLIMAX, THE (Coast; Joseph Weber, mgr.): Green Bay, Wis., 7, Oshkosh 8.

CLIMAX, THE (Middle Western; Joseph Weber, mgr.): Wapakoneta, O., 4, Defiance 5, Ft. Wayne, Ind., 6-8.

CLIMAX, THE (Southern; Joseph Weber, mgr.): Vicksburg, Miss., 4, Natchez 5, Baton Rouge, La., 6, Plaquemine 7, Donaldsonville 8.

CLIMAX, THE (Pennsylvania; Joseph Weber, mgr.): Hudson, N. Y., 4, Schenectady 6, Amsterdam 7, Gloversville 8.

CLIMAX, THE (Joseph Weber, mgr.): Jersey City, N. J., 3-8.

CLUXTON, WALTER: Greensburg, Ky., 4, Campbellsville 5, Danville 6, Richmond 7, Riverhead, L. I., 12, Mattituck 13, East Hampton 14, Brooklyn, N. Y., 15.

COLLIER, WILLIAM (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 27-8.

COMMANDING OFFICER (Daniel Frohman, mgr.): New York city Dec. 27—indefinite.

CONVICT'S DAUGHTER: Atlantic City, N. J., 6-8.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Kansas City, Mo., 2-8, St. Joseph 9-12, Omaha, Neb., 13-15.

COW PUNCHER (Central; W. F. Mann, prop.): Greenville, Miss., 4, Indianola 5, Winona 6, Water Valley 7, Oxford 8, Holly Springs 10, Somerville, Tenn., 11.

CRAWLEY, CONSTANCE (Paul Liebler, mgr.): Montreal, P. Q., 3-8.

DALY, ARNOLD (Liebler and Co., mgrs.): New York city Dec. 27-8.

DANIEL BOONE ON THE TRAIL (Eastern; C. A. Teaff, mgr.): Richmond, Ind., 4, Liberty 5, Connellsville 6, New Castle 8.

DAVIS, FLORENCE (A. G. Delamater, mgr.): Norfolk, Va., 3-8.

DIVORCE (F. C. Whitney, mgr.): New York city Nov. 29—indefinite.

DODGE, SANFORD (B. S. Ford, mgr.): Modesto, Cal., 8, Turlock 10, Tulare 13, Porterville 14.

DODSON, J. E. (Cohan and Harris, mgrs.): Philadelphia, Pa., Dec. 27-8, Brooklyn, N. Y., 10-15.

DREW, JOHN (Charles Frohman, mgr.): Boston, Mass., 3-15.

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EAST LYNNE (Lee Moses, mgr.): Bloomfield, Neb., 4.

ELI AND JANE (Harry Green, mgr.): Burwell, Neb., 6, Scotia 7, Ord 8, Stromsburg 12, David City 13, Genoa 14, Albion 15.

ELLIOTT, MAXINE (George J. Appleton, mgr.): Buffalo, N. Y., 6-8.

FARNUM, DUSTIN (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.

FAUST (Olga Verne White, mgr.): Manhattan, Kan., 4, Blue Rapids 5, Clyde 6, Beloit 7, Cawker City 8, Lenora 10, Kirwin 11.

FAUST (Trumbull and Govey, mgrs.): Salamanca, N. Y., 4, Johnsonburg, Pa., 5.

FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Philadelphia, Pa., 3-8.

FIGHTING PARSON (W. F. Mann, prop.): York, Neb., 4, Seward 5, David City 6, Ashland 7, Lincoln 8, Brainard 9, Beatrice 10, Fairbury 11.

FIGMAN, MAX (John Cort, mgr.): Seattle, Wash., 3-8, Portland, Ore., 9-12, Salem 13, Eugene 14, Medford 15.

FINAL SETTLEMENT (Southern; Clay T. Vance, mgr.): Rome, Ga., 4, Piedmont, Ala., 5, Jacksonville 6, Anniston 7, Gadsden 8.

FIRES OF FATE (Charles Frohman, mgr.): New York city Dec. 28—indefinite.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New Orleans, La., 3-8, Mobile, Ala., 10, Pensacola, Fla., 11, Selma, Ala., 12.

FLAG LIEUTENANT (J. C. Williamson, mgr.): Wellington, New Zealand, Dec. 27-15, Masterton 17, Wanganui 18, 19, Palmerston 20, 21, Hastings 22, Napier 24, 25, Gisborne 26-28, Auckland Feb. 3-19.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.

GALLAND, BERTHA (The Shuberts, mgrs.): Detroit, Mich., 3-8.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Worcester, Mass., 3-8.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Philadelphia, Pa., 3-8.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Indianapolis, Ind., 3-8, St. Louis, Mo., 9-15.

GEORGE, GRACE (William A. Brady, mgr.): St. Louis, Mo., 3-8.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Grand Rapids, Mich., 2-5, Kalamazoo 6, Elkhart, Ind., 7, Wabash 8.

GILMORE, PAUL (A. J. Spencer, mgr.): Vicksburg, Miss., 7.

GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Milwaukee, Wis., 2-8, St. Paul, Minn., 9-15.

GIRL AND THE STAMPEDE (Victor E. Lambert, mgr.): Moline, Kan., 4, Eureka 5, Madison 6, Burlington 7, Neosho Falls 8, Hartford 10, Waverley 11, Queenemo 12, Lyndon 13, Scranton 14.

GIRL FROM MONTANA (Robert Taylor, mgr.): Cobalt, Ont., 4, Huntsville 5, Orillia 6, Barrie 7, Lindsay 8.

GIRL FROM U. S. A. (City; Harry Scott, mgr.): Philadelphia, Pa., 10-15.

GIRL FROM U. S. A. (Central; Harry Scott, mgr.): Mankato, Kan., 5, Oberlin 6, Norton 7, Goodland 8, Colby 10, Hays 11, Wilson 12, Lincoln 13, Salina 14, Manhattan 15, Abilene 17.

GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Gallipolis, O., 4, Pomeroy 5, Crooksville 7, New Philadelphia 10, Coshocton 11, Cambridge 12, Caldwell 13, Woodsfield 14, Bellaire 15.

GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Manning, Ia., 4, Perry 5, Adel 6, Osceola 7, Ottumwa 8, Davenport 9, Iowa City 10, Cedar Rapids 11, Washington 12, Mt. Pleasant 13, Oskaloosa 15.

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GOING SOME (The Shuberts, mgrs.): Buffalo, N. Y., 3-5.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Montreal, P. Q., 3-8, Rochester, N. Y., 10-12, Syracuse 13-15.
GREAT DIVIDE (Special; Henry Miller Co., mgrs.): Wheeling, W. Va., 3-5, Connellsville, Pa., 6, Uniontown 7, Greensburg 8, Philadelphia 10-15.
HACKETT, JAMES K. (Charles Frohman, mgr.): Cincinnati, O., 3-8.
HACKETT, NORMAN (Jules Murry, mgr.): St. Louis, Mo., 2-8.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Abilene, Kan., 4, Emporia 5, Hutchinson 6, Trinidad, Colo., 7, Raton, N. Mex., 8, Albuquerque 10, El Paso, Tex., 11, 12.
HARVEST MOON (Charles Frohman, mgr.): Brooklyn, N. Y., 3-8.
HEART OF ALASKA (Henry D. Carey, mgr.): Washington, D. C., 3-8.
HER DARK MARRIAGE MORN (W. F. Mann, prop.): Chicago Jct., O., 4, Norwalk 5, Wadsworth 6, Wellington 7, Lorain 8, Youngstown 10, 11.
HILLIARD, ROBERT (Frederick Thompson, mgr.): Providence, R. I., 3-8, New York city 10-15.
HIS NAME ON THE DOOR (Lawrence Mulligan, mgr.): Brooklyn, N. Y., 3-8.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.
HOUSE OF A THOUSAND CANDLES (Boland and Gaskell, mgrs.): Minneapolis, Minn., 2-8, Duluth 9, Superior, Wis., 10, Little Falls 11, Hastings, Minn., 12, Owatonna 13, Mankato 14, Fairmont 15.
HOUSE OF A THOUSAND CANDLES (Geo. J. Kimore, mgr.): Victoria, Tex., 4, Houston 5, Galveston 6, Beaumont 7, Lake Charles, La., 9, Alexandria 10, Shreveport 11, Marshall, Tex., 12, Clarksville 14, Paris 15.
IN OLD KENTUCKY (A. W. Dingall, mgr.): Omaha, Neb., 2-5, Chicago, Ill., 9-15.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Providence, R. I., 3-8, Plainfield, N. J., 10, Trenton 11, 12, Pottstown, Pa., 13, Reading 14, Pottsville 15.
IRISH SENATOR (Jas. L. McCabe, mgr.): Marion, Kan., 4.
IRVING, LAWRENCE (The Shuberts, mgrs.): New York city Jan. 3—indefinite.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24-Jan. 29.
ISRAEL (Charles Frohman, mgr.): Philadelphia, Pa., 3-15.
JAMES, LOUIS (Branch O'Brien, mgr.): Provo, U., 5, Salt Lake City 6-8, San Bernardino, Cal., 10, Redlands 11, San Diego 12, 13, Santa Ana 14, Riverside 15.
KENDALL, EZRA (Liebler and Co., mgrs.): Oakland, Cal., 2-5.
KIDNAPPED FOR A MILLION (Eastern; E. H. Perry, mgr.): Dike, Ia., 4, Dysart 5, Deep River 6, What Cheer 7, Knoxville 8.
LACKAYE, WILTON (Liebler and Co., mgrs.): Providence, R. I., 3-5, New Haven, Conn., 6, Hartford 7.
LENA RIVERS (Coast; Barton and Wiswell, mgrs.): Bisbee, Ariz., 4, 5, Globe 6, Deming, N. Mex., 7, El Paso, Tex., 8-10, Albuquerque, N. Mex., 11, Las Vegas 12, Dawson 13, Raton 14, Colorado Springs, Colo., 15.
LILY, THE (David Belasco, mgr.): New York city Dec. 25—indefinite.
LILY AND THE PRINCE (Frank Holland, mgr.): Oshkosh, Wis., 4, Appleton 5, Manitowoc 6, Oconto 7, Menominee 8, Green Bay 9, Antigo 10, Wausaw 11, Merrill 12, Rhinelander 13, Ironwood 14, Ashland 15.
LION AND THE MOUSE (Co. A; Henry B. Harris, mgr.): St. Paul, Minn., 3-8, Minneapolis 9-15.
LITTLE BROTHER OF THE RICH (Liebler and Co., mgrs.): New York city Dec. 27—indefinite.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Sacramento, Cal., 2-5, Fresno 6-8, Los Angeles 10-15.
MACK, ANDREW (Lew Fields, mgr.): Montreal, P. Q., 3-8.
MADAME X. (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—indefinite.
MAN OF THE HOUR (Brady and Grismer, mgrs.): Washington, D. C., 3-8.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): No. Yakima, Wash., 4, Walla Walla 5, Colfax 6, Pullman 7, Lewiston, Ida., 8, Spokane, Wash., 9-15.
MAN OF THE HOUR (Southern; Brady and Grismer, mgrs.): Brookhaven, Miss., 4, Jackson 5, Yazoo City 7, Meridian 8, Demopolis, Ala., 10, Tuscaloosa 11, Huntsville 13, Nashville, Tenn., 14, Evansville, Ind., 15, Bellefville, Ill., 16.
MAN ON THE BOX (Monte Thompson, mgr.): Holyoke, Mass., 3-5.
MANN, LOUIS (William A. Brady, mgr.): St. Louis, Mo., 2-8.
MANTELL, ROBERT (William A. Brady, mgr.): Kansas City, Mo., 2-8.
MARRIED IN HASTE (W. F. Mann, prop.): Minerva, O., 4, Christville 5, Akron 6-8, Alliance 10, New Castle, Pa., 11.
MEADOWBROOK FARM (W. F. Mann, prop.): Leesburg, Fla., 4, Lakeland 5, Bartow 6, Kissimmee 7, Sanford 8, Titusville 10, Daytona 11.
MELVILLE, ROSE (J. R. Stirling, mgr.): Baker City, Ore., 4, Pendleton 5, The Dalles 6, Olympia, Wash., 7, Tacoma 8, Seattle 9-15.
MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Plainfield, N. J., 12, Morristown 13, Bridgeton 14, Pottstown, Pa., 15.
MISSOURI GIRL (Joe Hitt, mgr.): Brownwood, Tex., 4, Comanche 5, Stephenville 6, Dublin 7, Thurber 8, Weatherford 10, Jacksboro 12, Graham 13, Bowie 14, Henrietta 15, Vernon 17.
MISS PATSY (Henry W. Savage, mgr.): Binghamton, N. Y., 10, Syracuse 11, 12, Erie, Pa., 13, Toledo, O., 14, 15.
MURPHY, TIM (William A. Brady, mgr.): Omaha, Neb., 2-8.
MY BOY JACK (H. C. Nickles, mgr.): Morgantown, W. Va., 4, Philippi 5, Buckhannon 6, Weston 7, Sutton 8, Davis 10, Thomas 11, Hendricks 12, Piedmont 13, Keyser 14, Parsons 15.
MY PARTNER'S GIRL (Chas. E. Blaney Co., mgrs.): Chicago, Ill., 9-15.
NAZIMOVA, MME. ALLA (The Shuberts, mgrs.): Milwaukee, Wis., 2-8.
NETHERSOLE, OLGA (Wallace Munro, mgr.): Santa Barbara, Cal., 4, Bakersfield 5, Fresno 6, Stockton 7, Sacramento 8, San Francisco 10-22.
NEXT OF KIN (Henry B. Harris, mgr.): New York city Dec. 27—indefinite.
O'HARA, FISKE (Al. McLean, mgr.): Buffalo, N. Y., 3-8, Cleveland, O., 10-15.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Baltimore, Md., 3-8, Washington, D. C., 10-15.
OLD CLOTHES MAN (Gibson and Bradfield, mgrs.): Linneus, Mo., 4, Carrollton 5, Lexington 7.
OLD HOMESTEAD (Frank Thompson, mgr.): Toronto, Ont., 3-8, Hamilton 10, 11, St. Catharines 12, Brantford 13, St. Thomas 14, London 15.
OLE OLSON (A. H. Westfall, mgr.): Ft. Robinson, Neb., 4, Crawford 5, Alliance 6, Bridgeport 7, Sidney 8.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Philadelphia, Pa., 3-8, Camden, N. J., 10-12, Paterson 13-15.
OTHER PEOPLE'S MONEY: Tillsonburg, Ont., 5.
OWEN, WILLIAM: Cedar Rapids, Ia., 4.
PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): Norfolk, Va., 7.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Chicago, Ill., Dec. 19-8.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Mauch Chunk, Pa., 4, Tamaqua 5, Frackville 6, Shenandoah 7, Pottsville 8, Norristown 10, Downington 11, Ephrata 12, Manheim 13, Coatesville 14, Lancaster 15.
PAIR OF COUNTRY KIDS (Western; H. W. Link, mgr.): Council Grove, Kan., 4, Herrington 5, Salina 6, Strong 7, Emporia 8.
PERKINS, CHIC (Frank G. King, mgr.): Rockwell City, Ia., 3, 4, Pomeroy 5, 6, Sioux City 7, 8, Chatsworth 9, Akron 10, Canton, S. Dak., 11, Rock Rapids, Ia., 12, 13, Sioux Falls, S. Dak., 14, 15, Montrose 16.
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Madisonville, Ky., 4, Clarksville, Tenn., 5, Helena, Ark., 6, Pine Bluff 7, Hot Springs 8, Texarkana, Tex., 10, Clarksville 11, Paris 12, Greenville 13, Sulphur Springs 14, McKinney 15, Sherman 17.
PRINCE CHAP (Charles Emerson Cook, mgr.): Orangeburg, S. C., 4, Columbia 5, Sumter 6, Darlington 7, Florence 8, Wilmington, N. C., 10, Fayetteville 11, Wilson 12, Rocky Mount 13, Raleigh 14, Graham 15.
QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Louisville, Ky., 2-8.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., 3-15.
RIGHT OF WAY (Fred Block, mgr.): Omaha, Neb., 7-9.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.
ROBSON, ELEANOR (Liebler and Co., mgrs.): Cleveland, O., 3-8.
ROBSON, MAY (L. S. Sire, mgr.): Ottawa, Ont., 4, 5, Ogdensburg, N. Y., 6, Oswego 7, Newburgh 8, New York city 9-22.
ROUND UP (Klaw and Erlanger, mgrs.): Atlanta, Ga., 3-8.
ROYAL SLAVE (George H. Buhl, mgr.): Beatrice, Neb., 4, Pawnee City 5, Tecumseh 6, Humboldt 7, Falls City 8, Nebraska City 10, Hamburg, Ia., 11, Shenandoah 12, Macedonia 13, Oakland 14, Harlan 15, Council Bluffs 16.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Norfolk, Va., 3.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Boston, Mass., 3-8, Worcester 10-15.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Grand Rapids, Mich., 3-8, Chicago, Ill., 9—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): New Haven, Conn., 3, 4, Waterbury 5, 6, Bridgeport 7, 8, Providence, R. I., 10-15.
SKINNER, OTIS (Townsend Walsh, mgr.): New York city, Jan. 3—indefinite.
SOTHERN E. H. AND JULIA MARLOWE (The Shuberts, mgrs.): Washington, D. C., 3-8.
SPOONER, CECIL (Charles A. Blaney Amusement Co., mgrs.): Norfolk, Va., 2-8, Atlanta, Ga., 9-15.
SQUAW MAN (Liebler and Co., mgrs.): Memphis, Tenn., 3-8, Indianapolis, Ind., 10-15.
ST. ELMO (Southern; Vaughan Glaser, mgr.): Kansas City, Mo., 2-8.
ST. ELMO: St. Marys, Pa., 4, Smethport 5, Kane 6, Corry 7, Warren 8.
STARR, FRANCES (David Belasco, mgr.): New York city Dec. 27-8.
STEWART, MAY (J. E. Cline, mgr.): Victoria, Tex., 4, Cuero 5, Hallettsville 6, Yoakum 7, Gonzales 8.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Blind River, Ont., 4, Sudbury 5, North Bay 6, Pembroke 7, Renfrew 8, Ottawa 10, 11.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Myersdale, Pa., 4, Piedmont, W. Va., 5, Keyser 6, Parsons 7, Elkins 8, Buckhannon 10, Weston 11.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Kentwood, La., 4, Magnolia, Miss., 5, McComb 6, Brookhaven 7, Natchez 8, Vicksburg 10, Ft. Gibson 11.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Salt Lake City, U., 2-8, Ephraim 10, Mt. Pleasant 11.
THIEF, THE (Special; Charles Frohman, mgr.): Buffalo, N. Y., 3-8.
THIEF, THE (Western; Charles Frohman, mgr.): Minneapolis, Minn., 2-5, St. Paul 6-8.
THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Cleveland, O., 3-8.
THIRD DEGREE (Co. C; Henry B. Harris, mgr.): Danville, N. Y., 6.
THURSTON, ADELAIDE (Francis X. Hope, mgr.): Franklin, Pa., 4, Oil City 5, Jamestown, N. Y., 6, Warren, Pa., 7, Bradford 8, Hornell, N. Y., 10, Elmira 11, Williamsport, Pa., 12, Scranton 13, Pottsville 14, Reading 15.
THREE WEEKS: Chicago, Ill., 2-8.
TRAVELING SALESMAN (Co. A; Henry B. Harris, mgr.): Newark, N. J., 3-8.
TURNER, WILLIAM H. (Chas. E. Blaney Amusement Co., mgrs.): Cleveland, O., 3-8.
UNCLE DAVE HOLCOMB (Wm. Lawrence, mgr.): Mt. Gilead, O., 4, Findlay 6, Bowling Green 7, Tiffin 8, Fostoria 10, Delphos 11, Defiance 12, Napoleon 13.
UNCLE JOSH PERKINS (Frank Hall, prop.): Bountiful, U., 4, Wells, Nev., 5, Rike 6, Winnemucca 7, Reno 8, 9, Truckee, Cal., 10, Grass Valley 11, Nevada City 12, Auburn 13, Placerville 14, Vacaville 15, Napa 16.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Warren, O., 4, Beaver Falls, Pa., 5, McKeesport 6, Charleroi 7, Uniontown 8, Mt. Pleasant 10, Scottdale 11, Braddock 12, Latrobe 13, Johnstown 14, Altoona 15.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Stratford, Ont., 4, Berlin 5, Galt 6, Lindsay 7, Peterboro 8.
UNCLE ZEKE (Talmage Crawford, mgr.): Fayetteville, Tenn., 4, Lewisburg 5, Pulaski 6, Lawrenceburg 7, Florence, Ala., 8, Sheffield 10, Boonville, Miss., 11, Baldwyn 12, Corinth 13.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Owego, N. Y., 4, Towanda, Pa., 5, Pittston 6, Allentown 7, Newark, N. J., 10-15.
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VOLUNTEER ORGANIST: Guelph, Ont., 5, Brantford 6, Hamilton 7, 8.
WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Chicago, Ill., 3-8.
WARFIELD, DAVID (David Belasco, mgr.): San Francisco, Cal., Dec. 27-8, Oakland 10-12, San Jose 13, Stockton 14, Sacramento 15.
WARNER, H. B. (Liebler and Co., mgrs.): Chicago, Ill., Nov. 28—indefinite.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Brooklyn, N. Y., 3-8.
WHITE SQUAW (John F. Sullivan, mgr.): Steubenville, O., 4, Bellaire 5, Cambridge 6, Zanesville 7, Newark 8, Lancaster 10, Chillicothe 11, Waverly 12, Circleville 13, Marion 14, Galion 15, Shelby 17.
WILDFIRE (Harry Doel Parker, mgr.): Denver, Colo., 2-8, Victor 9, Colorado Springs 10, Pueblo 11, Salida 12, Leadville 13, Grand Junction 14, Provo, U., 15.
WILSON, FRANCIS (Chas. Frohman, mgr.): New York city Dec. 27—indefinite.
WOLF, THE (The Shuberts, mgrs.): Akron, O., 3-5, Toledo 6-8.
WOLF, THE (No. 1; The Shuberts, mgrs.): Boston, Mass., Dec. 27-8.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Newark, N. J., 3-8, Montreal, P. Q., 10-15.
WYOMING GIRL (Le Roy and Daum, mgrs.): Carrington, N. D., 4, New Rockford 5, Minnewaukon 6, Oberon 7, Pingree 8.
YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Cleveland, O., 3-8, Pittsburgh, Pa., 10-15.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME—(Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 25—indefinite.
ATHON: Portland, Ore.—indefinite.
AVENUE THEATRE (Connese, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BALDWIN-MELVILLE: Jacksonville, Fla., Nov. 2—indefinite.
BAYONNE (W. E. Nealand, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (David B. Blumington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLONIAL (Harry H. Overton, mgr.): St. Louis, Mo., Dec. 25—indefinite.
COLONIAL (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—indefinite.
COLUMBIA (C. E. Kessnick, mgr.): Columbia, S. C.—indefinite.
CONNERS AND EDWARDS: Stapleton, S. I.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—indefinite.
EMPIRE (Guy Woodward, mgr.): Dallas, Tex.—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FORRPAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FORRPAUGH: Cincinnati, O.—indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GRAND: Salt Lake City, U.—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KEITH: Cleveland, O., Dec. 13—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
MARKS, MAY A. BELL (R. W. Marks, mgr.): Ottawa, Ont.—indefinite.
MARLOWE: Boise City, Ida.—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
MORRIS-THURSTON: Bay City, Mich.—indefinite.
NATIONAL (Paul Cazeneuve, mgr.): Montreal, P. Q.—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): Minneapolis, Minn., Sept. 20—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAIGE, MABEL: Birmingham, Ala., Sept. 27—indefinite.
PAYCEN (F. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SHERMAN: Des Moines, Ia.—indefinite.
SNOW, MORTIMER: Troy, N. Y., Sept. 4—indefinite.
SPOONER, EDNA MAY (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, U.—indefinite.
TRAHERN (Al. Trahern, mgr.): San Antonio, Tex., Nov. 14—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WALLACE, HOPE (D. Otto Hitner, mgr.): Ottumwa, Ia.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 26—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Winchester, Ind., 3-5, Washington 10-15.
BROWN, KIRK (J. T. Macauley, mgr.): Williamsport, Pa., 3-8, Lebanon 10-15.
CARROLL COMEDY (Ion Carroll, mgr.): Marietta, O., 3-8.
CHAUNCEY-KIEFFER (Fred Chauncey, mgr.): Oil City, Pa., 3-8, Erie 10-15.
CUTTER STOCK (Wallace R. Cutter, mgr.): Huntingdon, Pa., 3-8.
DE LACY, LEIGH (Monte Thompson, mgr.): Lawrence, Mass., 3-8.
EWING, GERTRUDE (W. N. Smith, mgr.): Beeville, Tex., 3-5, Corpus Christi 6-8.
HALL, DON C.: Cincinnati, O., Dec. 5-Feb. 5.
HARVEY STOCK (Northern: J. S. Garside, mgr.): Muscatine, Ia., 3-8.
HARVEY STOCK (Southern: L. A. Emmert, mgr.): Elwood, Ind., 3-8.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Bloomington, Ill., 2-8, Aurora 9-15.
HICKMAN-BESSEY (Eastern: Jack Bessey, mgr.): Madison, Wis., 3-8, Beloit 10-15.
HIMMELEIN'S IMPERIAL STOCK (L. A. Earle, mgr.): Lansing, Mich., 3-8.
HYDE'S THEATRE PARTY (J. Rus. Smith, mgr.): Racine, Wis., 3-9, Kalamazoo, Mich., 10-15.
JENNINGS' DRAMATIC (T. H. Jennings, mgr.): Karnes City, Tex., 2-5, Yorktown 6-8.
JORDAN DRAMATIC (H. H. Whittier, mgr.): Lorain, O., Dec. 13—indefinite.
KEITH STOCK (Cato S. Keith, mgr.): Middletown, O., 3-8.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 26—indefinite.
KLARK, GLADYS: Bangor, Me., 3-8.
KEYES SISTERS: Salem, O., 3-8.
LONG, FRANK E. (Frank E. Long, mgr.): Willmar, Minn., 3-8, St. Cloud 9, Fergus Falls 10-15.
MAHER, PHIL (Leslie E. Smith, mgr.): Oneonta, N. Y., 3-8, North Adams, Mass., 10-15.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Kokomo, Ind., 3-9, Tipton 10-15.
MAY, ETHEL: South Bend, Ind., 3-8.
MURRAY AND MACKEY STOCK (Jno. J. Murray, mgr.): Fishkill, N. Y., 3-8, Troy 10-15.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): New Bedford, Mass., 3-8.
ORPHEUM STOCK (Edward Doyle, mgr.): Battle Creek, Mich., 3-8, Benton Harbor 9-15.
PARTELLO STOCK (Eastern: H. J. Leland, mgr.): York, Pa., 3-8.
PICKETTS, FOUR (Willis Pickett, mgr.): Fernandina, Fla., 3-5, St. Augustine 6-8.
RENO STOCK (D. Reno, mgr.): St. Charles, Mo., 3-8.
STRONG, ELWIN (James A. McGlue, mgr.): Storm Lake, Ia., 3-5, Sac City 6-8.
TAYLOR STOCK (H. W. Taylor, mgr.): Middletown, N. Y., 3-8, Haverstraw 10-15.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 3-March 26.
WARNER COMEDY (Ben B. Warner, mgr.): McGregor, Ia.—indefinite.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pawnee, Okla., 3-5, Stillwater 6-8.

OPERA AND MUSICAL COMEDY.

ALASKAN (Wm. P. Cullen, mgr.): San Francisco, Cal., 2-8, Fresno 12.
ARCADIANS, THE (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 27-8.
BERNARD, SAM (The Shuberts, mgrs.): Philadelphia, Pa., 3-15.
BLACK PATTI (R. Voelckel, mgr.): Gainesville, Fla., 4, Ocala 5, Tampa 6, 7, St. Petersburg 8, Orlando 10, Palatka 11, St. Augustine 12, Jacksonville 13, 14, Fernandina 15.
BOSTON GRAND OPERA (Henry Russell, director): Pittsburgh, Pa., 3-8, Chicago, Ill., 10-22.
BRIGHT EYES (Joseph M. Gaites, mgr.): Boston, Mass., Dec. 27-8.
BROWN OF HARVARD (Will J. Nodine, mgr.): Philadelphia, Pa., 3-8, Atlantic City, N. J., 10, 11, Trenton 12, Easton, Pa., 13, Allentown 14, Williamsport 15.
BUSTER BROWN (Eastern: A. E. Denman, mgr.): Burlington, Vt., 4, Randolph 5, White River Jct. 6, Claremont, N. H., 7, Brattleboro, Vt., 8, Bellows Falls 10, Ludlow 11, Bennington 12, Saratoga, N. Y., 13, Oneonta 14, Binghamton 15.
BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): Frederick, Md., 4, Gettysburg, Pa., 5, Chambersburg 6, Carlisle 7, Harrisburg 8, Annapolis, Md., 10, Richmond, Va., 11, 12, Norfolk 13, 14, Durham, N. C., 15.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Helena, Mont., 4, Butte 5, Missoula 6, Spokane, Wash., 7, 8, Seattle 9-15.
CANDY KID (Kilroy and Britton, mgrs.): St. Louis, Mo., 2-8.
CANDY SHOP (Chas. Dillingham, mgr.): Rochester, N. Y., 4, 5, Ithaca 6, Elmira 7, Scranton, Pa., 8, Baltimore, Md., 10-15.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Marion, Ind., 4, Richmond 5, Louisville, Ky., 6-8.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Memphis, Tenn., 4, Jackson 5, Nashville 6, Knoxville 7, Asheville, N. C., 8, Rome, Ga., 10, Gadsden, Ala., 11, Anniston 12, Birmingham 13, Selma 14, Montgomery 15.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Columbus, O., 3-5.
DANIELS, FRANK (The Shuberts, mgrs.): New York city Nov. 8-Jan. 8.
DE ANGELIS, JEFFERSON (P. Ray Comstock, mgr.): Baltimore, Md., 3-8.
DICK WHITTINGTON (The Shuberts, mgrs.): Boston, Mass., Jan. 3—indefinite.

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DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Chicago, Ill., 2-15.
FIELDS, LEW (Lew Fields, mgr.): New York city Nov. 22—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Hartford, Conn., 7, 8, Philadelphia, Pa., 10-22.
FOY, EDDIE (The Shuberts, mgr.): Joliet, Ill., 7.
FRENCH GRAND OPERA (J. Lavolle, mgr.): New Orleans, La., Oct. 26—indefinite.
GAY MUSICIAN (John P. Slocum, mgr.): Seattle, Wash., 2-8.

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GENEE, ADELINE (Klaw and Erlanger, mgrs.): New York city Nov. 1-Jan. 8, Boston, Mass., 10-indefinite.
GIRL AT THE HELM, A (H. H. Frazee, prop.): Salt Lake City, U. 3-5, Ogden 9, Rock Springs, Wyo., 10, Laramie 11, Cheyenne 12, Cold Springs 13, La Junta, Colo., 14, Dodge City 15, Trinidad 16.
GIRL QUESTION (Eastern: H. H. Frazee, prop.): David Seymour, mgr.): Canal Dover, O., 4, Canton 5, Akron 6, Warren 7, New Castle, Pa., 8, Butler 10, Greensburg 11, Johnstown 12, Altoona 13, Huntingdon 14, Punxsutawney 15.
GIRL QUESTION (Western: H. H. Frazee, prop.): Austin, Tex., 4, San Antonio 5, 6, Houston 7, Bay City 8, Galveston 9, Port Arthur 10, Beaumont 11, Orange 12, Lake Charles, La., 13, Jennings 14, New Iberia 15, Morgan City 16.
GIRL THAT'S ALL, THE CANDY (B. M. Garfield, mgr.): Canton, S. D., 4, Le Mars, Ia., 5, Sibley 6, Laverne, Minn., 7, Pipestone 8, Hastings 9, 11, 10, Huron 11, Watertown 12, Montevideo, Minn., 13, Milbank, S. D., 14, Summit 15.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9-Jan. 15.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): New York city Dec. 22—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): New Orleans, La., 2-8, Lake Charles 9, Houston, Tex., 10, 11.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov. 9—indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): Washington, D. C., 10-14.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Baltimore, Md., Nov. 12—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 9—indefinite.
GRAPEWIN, CHARLES E. (Wells Amusement Co., mgrs.): Battle Creek, Mich., 4.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Chicago, Ill., Dec. 26-Feb. 5.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 17—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Chicago, Ill., 2-8.
HUNTLEY, G. P. (Charles Frohman, mgr.): Chicago, Ill., Dec. 26-S.
IN PANAMA (Al. Rich Co., mgrs.): Birmingham, Ala., 10-15.
ISLE OF SPICE (F. A. Wade, prop.): Sheffield, Ala., 4, Memphis, Tenn., 5, New Decatur 6, Nashville 7, 8, Jackson 10, Helena, Ark., 11, Clarksdale, Miss., 12, Greenville 13, Vicksburg 14, Natchez 15.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., 3-8, Philadelphia, Pa., 10-22.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Dec. 6—indefinite.
JUVENILE BOSTONIANS (B. C. Lang, mgr.): Regina, Sask., Can., 3, 4, Moose Jaw 5, 6.
KING DODO (John Cort, mgr.): Fresno, Cal., 4, Hanford 5, Visalia 6, Bakersfield 7, Santa Barbara 8, Los Angeles 9-15.
KING OF CADONIA (The Shuberts, mgrs.): New York city 10—indefinite.
KING OF CADONIA (J. C. Williams, mgr.): Auckland, New Zealand, Dec. 27-15, New Plymouth 17, 18, Harvers 19, Wanganui 20, 21, Palmerston 22-24, Hastings 25, Napier 26, 27, Masterton 28, Wellington 29-Feb. 19, Christchurch 21-March 5.
KISSING GIRL (Cort Theatre Co., mgrs.): Chicago, Ill., Oct. 25—indefinite.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Calumet, Mich., 4, Hancock 5, Ishpeming 6, Marquette 7, Soo Jct. 8, Petoskey 10, Traverse City 11, Manistee 12, Big Rapids 13, Cadillac 14, 15.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rorke, mgr.): Spokane, Wash., 2-8.
LITTLE JOHNNY JONES (Colonial Amusement Co., mgrs.): Ogden, U., 4, Rock Springs, Wyo., 5, Laramie 7, Cheyenne 8, La Salle, Colo., 9, Boulder 10, Longmont 11, Ft. Collins 12, North Platte, Neb., 14, Kearney 15.
LIVE WIRE (Henry W. Savage, mgr.): New York city 3-8, New Haven, Conn., 10, 11, Springfield, Mass., 12, 13, Hartford, Conn., 14, 15.
LYMAN TWINS (Lyman Bros., mgrs.): Ft. Smith, Ark., 3, Hot Springs 10, Little Rock 11, Pine Bluff 12, Jonesboro 13, Paragould 14, Dyersburg, Tenn., 15.
MANHATTAN GRAND OPERA (Oscar Hammerstein, mgr.): Washington, D. C., 10-14.
MANHATTAN OPERA (Robert Kane, mgr.): Columbus, Ga., 3-8, Macon 10, 11, Cordele 12, 13, Albany 17-19.
MA'S NEW HUSBAND (Harry Scott, mgr.): Marysville, Ky., 5, Cynthiana 7, Winchester 8, Richmond 10, Danville 11, Somerset 13, Harrodsburg 14.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Pensacola, Fla., 4, Montgomery, Ala., 5, Selma 6, Birmingham 7, 8, Atlanta, Ga., 10, 11, Macon 12, Savannah 13, Augusta 14, Columbia, S. C., 15, Charlotte, N. C., 17.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Sioux Falls, S. D., 4, Mankato, Minn., 5, Mason City, Ia., 6, Rochester, Minn., 7, Winona 8, St. Paul 9-12, Minneapolis 13-15.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Boston, Mass., 10-15.
MIDNIGHT SONS (The Shuberts and Lew Fields, mgrs.): New York city May 22-Jan. 8.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): New York city Jan. 10—indefinite.
NATIONAL GRAND OPERA: Cincinnati, O., 2-8.
NEW HUMPTY DUMPTY (L. D. Ellsworth, mgr.): Armour, S. D., 4, Platt 6, Wagner 8, Yankton 10, Dell Rapids 12, Pipestone, Minn., 13, Madison, S. D., 15.
NEWLYWEDS AND THEIR BABY (Geo. Gertt, mgr.): Chicago, Ill., Dec. 26-S, Louisville, Ky., 9-15.
OPERA COMIQUE (Oscar Hammerstein, mgr.): Quebec, Ont., 3-8.
PARSIFAL: Columbus, Ga., Dec. 13.
PATSY IN POLITICS: Weston, W. Va., 4, Fairmont 5, Brownsville 6, Vandergrift, Pa., 7, Johnstown 8.
POWERS, JAMES T. (The Shuberts, mgrs.): Chicago, Ill., 2-15.
PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): St. Paul, Minn., 2-5, Minneapolis 6-8.
RAYS, THE (Stair and Nicolai, mgrs.): Baltimore, Md., 3-8.
RED MILL, THE (H. B. Emery, mgr.): Yazoo City, Miss., 4, Vicksburg 6.
RING, BLANCHE (Lew Fields, mgr.): St. Louis, Mo., 2-8.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Denver, Colo., 3-8.
SOUL KISS (Western: Mittenthal Bros. Amusement Co., mgrs.): Wallace, Ida., 4, Missoula, Mont., 5, Anaconda 6, Helena 7, Great Falls 8, Butte 9, 10, Livingston 11, Billings 12, Fergus, N. D., 14, Grand Forks 15.
STUBBORN CINDERELLA (Western: Percy T. Kelly, mgr.): Detroit, Mich., 2-8.
SUNNY SIDE OF BROADWAY (Boyle Woolfolk, prop.): Louisville, Ky., 2-8.
SUNNY SOUTH (J. C. Rockwell, mgr.): Irvington, N. Y., 4, Rhinebeck 5, Ravena 6, Little Falls 7, St. Johnsville 8, Dolgeville 10, Herkimer 11, Rome 12, Weedsport 13, Albion 14, Batavia 15.
SUPERBA (Edwin Warner, mgr.): Philadelphia, Pa., 3-8.
THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Trenton, N. J., 3-8, Baltimore, Md., 10-15.
THREE TWINS (Central; Joseph M. Gaites, mgr.): Chillicothe, O., 4, Dayton 5, Springfield 6, Columbus 7, 8.
THREE TWINS (Joseph M. Gaites, mgr.): Las Vegas, N. Mex., 4, Raton 5, Trinidad, Colo., 6, Pueblo 7, Colorado Springs 8, Denver 9-15.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazee, prop.): Syracuse, N. Y., 3-5, Amsterdam 6, Johnstown 7, Binghamton 8, Geneva 10, Ithaca 11, Elmira 12, Utica 13, Gloversville 14, Saratoga 15.
TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): Joplin, Mo., 4, Bartlesville, Okla., 5, Newton, Kan., 6, Hutchinson 7, La Junta, Colo., 8, Denver 9-15, Victor 16.
TODD AND FERIS (Aimee Todd, Jr., mgr.): Michigan City, Ind., 3-5.
TOP O' TH' WORLD (J. M. Allison, mgr.): San Francisco, Cal., 2-8.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Nashville, Tenn., 3, 4, Decatur, Ala., 5, Memphis, Tenn., 6-8, Little Rock, Ark., 10, Hot Springs 11, Pine Bluff 12, Shreveport, La., 13, Dallas, Tex., 14, 15.
VIENNESE OPERA (Emil Berla, mgr.): Chicago, Ill., Nov. 21—indefinite.
WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Pittsburgh, Pa., 3-8.
WILD MUSICAL COMEDY (John B. Wills, mgr.): Rocky Mount, N. C., 3-8.
WINE, WOMAN AND SONG (Chas. M. Theise, mgr.): Greensboro, N. C., 4, Winston-Salem 5, Danville, Va., 6, Durham, N. C., 7, Raleigh 8.
WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Latrobe, Pa., 4, Johnstown 5, Altoona 6, Indiana 7, Punxsutawney 8, Clearfield 11, Brookville 12, Johnsonburg 13, Ridgway 14, Du Bois 15.
YORKE AND ADAMS (Ed. E. Daley, mgr.): Chicago, Ill., 3-15.

MINSTRELS.

COHAN AND HARRIS: Louisville, Ky., 3-5.
DE RUE BROTHERS: Dover, Del., 4, Smyrna 5, Elkton, Md., 6, Port Deposit 7, Oxford, Pa., 8.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 18—indefinite.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Franklin, Minn., 4, Fairfax 5, Gibbons 6, Green Isle 8-10, Gaylord 11, 12, Glencoe 13, 14, Buffalo Lake 15, 16.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Paterson, N. J., 3-5, Jersey City 6-8, Boston, Mass., 10-22.
AVENUE GIRLS (Lon Curtin, mgr.): Toronto, Ont., 3-8, Buffalo, N. Y., 10-15.
BERMAN SHOW (Jack Singer, mgr.): Chicago, Ill., Dec. 26-S, Cleveland, O., 10-15.
BIG REVIEW (Henry P. Dixon, mgr.): Cincinnati, O., 2-8, Chicago, Ill., 9-15.
BOHEMIANS (Al. Lubin, mgr.): Kansas City, Mo., 2-8, St. Louis 9-15.
BON TONS (Weber and Rush, mgrs.): Boston, Mass., 3-8, Springfield 10-12, Holyoke 13-15.
BOWERY (F. M. Rosenthal, mgr.): Schenectady, N. Y., 3-5, Albany 6-8, Boston, Mass., 10-15.
BRIGADIERS (Wash Martin, mgr.): Buffalo, N. Y., 3-8, Detroit, Mich., 10-15.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): New York city 3-8, Brooklyn, N. Y., 10-22.
BURLESQUE STOCK (Henry Greenwall, mgr.): New Orleans, La., Dec. 26-Feb. 8.
CENTURY GIRLS (John Moynihan, mgr.): Montreal, P. Q., 3-8, Toronto, Ont., 10-15.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Baltimore, Md., 3-8, Philadelphia, Pa., 10-15.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Pittsburgh, Pa., 3-8, Buffalo, N. Y., 10-15.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Buffalo, N. Y., 3-8, Toronto, Ont., 10-15.
COZY CORNER GIRLS (Sam Robinson, mgr.): Jersey City, N. J., 3-5, Paterson 6-8, New York city 10-15.
CRACKERJACKS (Harry Leonl, mgr.): Springfield, Mass., 3-5, Holyoke 6-8, New York city 10-15.
DAINTY DUCHESS (Weber and Rush, mgrs.): Toronto, Ont., 3-8, Rochester, N. Y., 10-15.
DREAMLANDS (Issy Grods, mgr.): Chicago, Ill., 2-8, Milwaukee, Wis., 9-15.
DUCKLINGS (Frank Calder, mgr.): Washington, D. C., 3-8, Baltimore, Md., 10-15.
EMPIRE (Jess Burns, mgr.): Philadelphia, Pa., 3-8, Scranton 10-12, Wilkes-Barre 13-15.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Hoboken, N. J., 3-8, New York city 10-15.
FASHION PLATES (Harry Montague, mgr.): Philadelphia, Pa., 10-15.
FAY FOSTER (John Grieves, mgr.): St. Joseph, Mo., 6-8, Kansas City 9-15.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Boston, Mass., Dec. 27-S, Schenectady, N. Y., 10-12, Albany 13-15.
FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): New York city Dec. 27-S, Albany, N. Y., 10-12, Schenectady 13-15.
FROLICSOME LAMBS (T. E. Block, mgr.): Milwaukee, Wis., 2-8, Minneapolis, Minn., 9-15.
GAIETY GIRLS (Pat White, mgr.): Indianapolis, Ind., 2-8, Louisville, Ky., 9-15.
GAY MASQUERADERS (Harry Hill, mgr.): Milwaukee, Wis., 2-8, Chicago, Ill., 9-22.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Albany, N. Y., 3-5, Schenectady 6-8, New York city 10-15.
GIRLS FROM HAPPYLAND (Lon Hurtig, mgr.): New York city 3-8, Philadelphia, Pa., 10-15.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Philadelphia, Pa., 3-8, Baltimore, Md., 10-15.
HASTINGS (Harry Hastings, mgr.): Baltimore, Md., 3-8, Washington, D. C., 10-15.
IMPERIAL (Sim Williams, mgr.): Scranton, Pa., 3-5, Wilkes-Barre 6-8, Paterson, N. J., 10-12, Jersey City 13-15.
IRWIN'S BIG SHOW: Providence, R. I., 3-8, Boston, Mass., 10-15.
IRWIN'S GIBSON GIRLS: New York city 3-8, Providence, R. I., 10-15.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Detroit, Mich., 2-8, Chicago, Ill., 9-15.
JERSEY LILIES (Wm. S. Clark, mgr.): Cincinnati, O., 2-8, Louisville, Ky., 9-15.
JOLLY GIRLS (Richard Patton, mgr.): Albany, N. Y., 3-5, Schenectady 6-8, Jersey City, N. J., 10-12, Paterson 13-15.
KENTUCKY BELLES (Robert Gordon, mgr.): Boston, Mass., 3-15.
KNICKERBOCKERS (Louis Robie, mgr.): St. Louis, Mo., 2-8, Kansas City 9-15.
LADY BUCCANEERS (Harry Strause, mgr.): Newark, N. J., 3-8.
LID LIFTERS (H. S. Woodhull, mgr.): Newark, N. J., 3-8, Hoboken 10-15.
LYRIC STOCK BURLESQUE (Ed R. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): Boston, Mass., 3-8, New York city 10-15.
MARATHON GIRLS (Phil Sheridan, mgr.): Wheeling, W. Va., 3-5, Columbus, O., 6-8, Toledo 10-15.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Cleveland, O., 3-8, Columbus 9-12, Wheeling, W. Va., 13-15.
MERRY MAIDENS (Harry Hedges, mgr.): Schenectady, N. Y., 3-5, Albany 6-8, Montreal, P. Q., 10-15.
MERRY WHIRL (Louis Epstein, mgr.): Detroit, Mich., 2-8, Chicago, Ill., 9-15.
MISS NEW YORK, JR. (Ed. Echappen, mgr.): Louisville, Ky., 3-8, Cincinnati, O., 9-15.
MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Philadelphia, Pa., 3-8, Wilkes-Barre 10-12, Scranton 13-15.
MOULIN ROUGE (Chas. Edwards, mgr.): Wilkes-Barre, Pa., 3-5, Scranton 6-8, Albany, N. Y., 10-12, Schenectady 13-15.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Washington, D. C., 3-8, Wheeling, W. Va., 10-12, Columbus, O., 13-15.
QUEENS OF THE JARDIN DE PARIS: New York city 3-8, Brooklyn, N. Y., 10-22.
REEVES BEAUTY SHOW (Al. Reeves, mgr.): Kansas City, Mo., 2-8, Omaha, Neb., 9-14.
RENTZ-SANTLEY (George Leavitt, mgr.): Brooklyn, N. Y., Dec. 27-S, New York city 10-15.
RIALTO ROUNDERS (Dave Kraus, mgr.): Chicago, Ill., 2-8, Cincinnati, O., 9-14.
RICE AND BARTON'S (Chas. Barton, mgr.): Minneapolis, Minn., 2-8, Milwaukee, Wis., 9-15.
ROSE HILL (Rice and Barton, mgrs.): Chicago, Ill., 2-15.
ROSE SYDELL (W. S. Campbell, mgr.): Columbus, O., 2-5, Wheeling, W. Va., 6-8, Pittsburgh, Pa., 10-15.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Omaha, Neb., 2-7, Minneapolis, Minn., 8-15.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Philadelphia, Pa., 3-8, Baltimore, Md., 10-15.
SAM DEVERE (Louis Starke, mgr.): Chicago, Ill., 2-8.
SAM SCRIBNER'S (Morris Weinstock, mgr.): New York city 3-8, Philadelphia, Pa., 10-15.
SAM T. JACK'S (Will Roehm, mgr.): Minneapolis, Minn., 2-8, St. Paul 9-15.
SERENADERS (James Weedon, mgr.): Brooklyn, N. Y., 3-15.
STAR AND GARTER (Al. Nathan, mgr.): Toledo, O., 2-8, Detroit, Mich., 9-15.
STAR SHOW GIRLS (John T. Baker, mgr.): Brooklyn, N. Y., Dec. 27-S, New York city 10-15.
TIGER LILIES (W. N. Drew, mgr.): St. Louis, Mo., 2-8, Indianapolis, Ind., 9-15.
TOWN TALK (Barney Gerard, mgr.): Cleveland, O., 9-15.
TROCADEROS (C. H. Waldron, mgr.): Louisville, Ky., 2-8, St. Louis, Mo., 9-15.
UMPIRE (Chas. Doocahue, mgr.): New York city 3-8, Newark, N. J., 10-12.
VANITY FAIR (Harry Hill, mgr.): Rochester, N. Y., 3-8, Schenectady 10-12, Albany 13-15.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Brooklyn, N. Y., 3-15.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Pittsburgh, Pa., 3-8, Washington, D. C., 10-15.
WINE, WOMAN AND SONG (Alex Gorman, mgr.): St. Paul, Minn., 2-8, St. Joseph, Mo., 13-15.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Cleveland, O., 3-8, Pittsburgh, Pa., 10-15.

BANDS.

BOSTON SYMPHONY (Max Fiedler, conductor): Washington, D. C., 11.
CHICAGO LADIES' ORCHESTRA: Topeka, Kan.—indefinite.
HERBERT, VICTOR, ORCHESTRA: New York city—Sundays.
KILTIES, THE (T. P. J. Power, mgr.): Cairo, Egypt, 1-15, Alexandria, Egypt, 16-22.
NEW YORK SYMPHONY (Walter Damrosch, conductor): Buffalo, N. Y., 6, Cleveland, O., 7.

CIRCUSES.

1 X L RANCH WILD WEST (Roy Chandler, mgr.): Buenos Aires, South America, Dec. 15-16, Rosario 17-23, Mar del Plata 25-31, Montevideo, Uruguay, Feb. 2-13, Santos, Brazil, 16-20, Sao Paolo 21-March 3.
RHODA ROYAL: Richmond, Va., Dec. 27-8, Buffalo, N. Y., 10-15.

MISCELLANEOUS.

CAVALIERI, LINA: Boston, Mass., 4, Springfield 6, Providence, R. I., 7.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Greensburg, Pa., 3-8, Washington 10-15.
FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Canton, Ill., 3-9, Bloomington 10-16.
FULLER, LOIE: Boston, Mass., 3-8.
HART, THE LAUGH KING (Geo. L. Barton, mgr.): Harrison, Ark., 3-5, Eureka Springs 6-8, Frontenac, Kan., 9, Webb City, Mo., 10-15, Springfield 16.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
HOLMES, BURTON, TRAVELOGUES: Boston, Mass., 7, 8, 14, 15.
LEHMAN, LIZA: Boston, Mass., 5, New York city 8.
LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Glens Falls, N. Y., Dec. 27-S, Whitehall 10-22.
LITCHFIELD, NEIL, TRIO: Grenada, Miss., 4, Goodman 5, Vicksburg 6, Jackson 7, Bogalusa, La., 8, Abbeville 11, Guerdan 12, Welch 13, Luling, Tex., 14, Goliad 15.
METROPOLITAN VAUDEVILLE: Corning, Ark., 2-8.
NORWOODS, THE (M. H. Norwood, mgr.): Columbus, Neb., 3-8.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.
THURSTON, HOWARD (Dudley McAdow, mgr.): Youngstown, O., 3-5, Wheeling, W. Va., 6-8.
WALDEN (W. S. Worden, mgr.): Caldwell, O., 3, 4, Summerfield 5, Cabanna 6, Glenford 7, Groveport 8.
YANKEE DOODLE COMEDIANS: Fairmont, W. Va., 3-5, Westville 6-8.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Melvina, Wis., 1-7.

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